# DANCE

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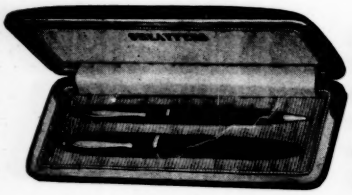

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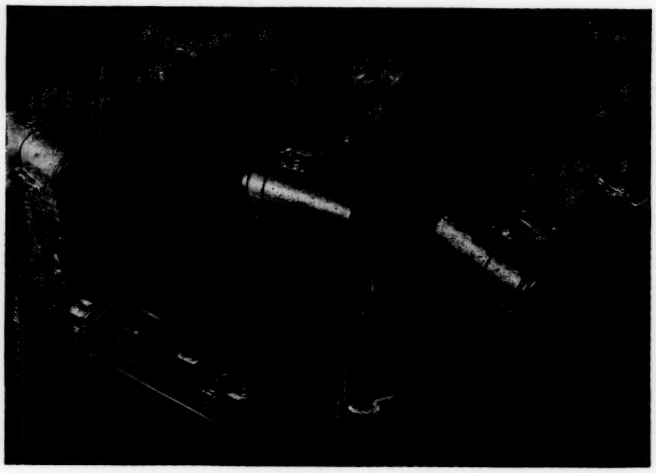

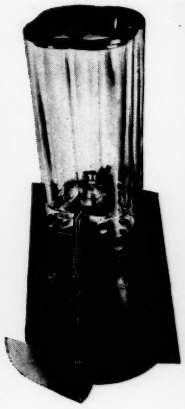

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## A MEDLEY OF NEWS

* * *

Jerome Andrews has been released from *Lady in the Dark* and will appear in *Star and Garter*. . . . Constantin Kobeloff has given up his Broadway studio. . . . Overheard a prominent dancer explain why some dancers should not go into the army. It is all because "of a difference of soul." Something we never knew 'till now. . . . We recommend that the fellow who arranged the can-can for the Latin Quarter show rush around to the Little Carnegie and have a look at the can-can in Massine's *Gaite Parisienne*. . . . Billy Skipper performs in the Coast Guard only, these days. . . . Asadata Dafora, the African dancer who appeared this summer at Jacobs Pillow, will appear in vaudeville with his company of negro dancers, actors and drummers. At Jacobs Pillow he danced the Jingle dance, which, if you must know, is not related to the Jingle, Jangle, Jingle song. . . . Frank Paris, the handsome gent who has a way with marionettes, has just been shot (no cause for alarm) by the Minoco Studio for the Juke Box Shorts series. . . . Norma Shearer has just bought two more Angna Enters paintings from the Francis Taylor Galleries in Beverly Hills. They are *Concert in Tuilleries-Paris* and *Marseilles Oyster Bar*. . . . Miss Enters, the painter-mime-dancer phenomenon, left Hollywood on September 10 to begin an extensive American and Canadian tour in her "Theatre of Angna Enters." . . . The eight members of the Ballet Jooss who returned to England, arrived safely, although some of them were in a convoy which was attacked by submarines. Those who went are Noelle de Mosa, Maya Rovida, Joy Bolton-Carter, Ulla Soederbaum, Bunty Slack, Hans Zullig, Rolf Alexander and Jack Skinner. . . . First on the Sunday afternoon Dance Theatre series at the Y.M.H.A. is Louis Horst. The date is November 1. . . . Miriam La Velle, the lovely acrobatizer, is treading Lovers Lane with Paul Walton, the *Sons O' Fun* puppeteer. . . . Jesse Matthews, English musical comedy star, who couldn't get from behind the eight ball during her last visit here, is back in London, completely recovered from her illness and the musical that never saw daylight over here. . . . The fifty Gae Foster girls at the Roxy donated kisses to all who turned in fifty lbs. or more of scrap metal to their salvage drive. Presumably the stage door of the Roxy is so blocked with scrap metal now, they'll have to blast their way in. . . . Bubbles Mandel, a scholarship winner at the School of American Ballet joined the ranks of *Count Me In*. . . . Hanya Holm, working in collaboration with Roy Harris and Arch Lauterer at




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# PROMINENT DANCE STUDIOS

Colorado Springs this summer has brought forth two works, *What So Proudly We Hail* and *Namesake,* which will bow to New York this Fall. . . . Bhupesh Guha and Sushila, Hindu dancers, appeared at Camp Isada on September 5, with a talk on the meaning of the gestures of the Hindu dance. Together with Devikrishna, their Hindu drummer, they will tour the midwest as the featured dancers of a unit called "East Mcets West." . . . Anybody who has ever seen that already classic folk opera *Porgy and Bess,* will remember Sportin' Life, the character whose every appearance on the stage makes you think you are looking at a ballet, not an opera. . . . Irina Baronova as *Yolanda,* in the Mexican made movie of that name will probably be seen uptown in the Spanish belt, when the picture is released. . . . Jerry Robbins of the Ballet Theatre has been experimenting in choreography with members of the company as his subjects. . . . Valentinoff, the featured dancer in *Sons O' Fun,* remarks with resignation that he waited for years to see his name in lights on Broadway, and now that his name is there, the lights have been dimmed. Alack! . . . Valentinoff's erstwhile partner in the show, Ivan Kirov, now disports himself within the confines of the U. S. Army's Quaker camp in Pennsylvania. . . . Doug Coudy went up to Montreal to join Ruthanna Boris for the ballet when the opera season started. They were supplemented by a corps de ballet recruited chiefly from the Met. . . . The modern dance loses one of its greatest figures when and if Charles Weidman turns soldier. This event is of some significance in the modern field, as the Humphrey-Weidman company bids fair to dissolve, or, at least to change its character radically in the absence of one of its most important props. . . . The Monte Carlo Ballet Russe goes to Canada prior to its Met season.

* * *

**Hurok Launches Season Of Ballet At Met On October 6**

S. Hurok ushers in the formal ballet season with the opening of the Ballet Theatre at the Metropolitan on October 6. Five new productions and three revivals are featured, the first of which is Massine's *Aleko.* Michael Fokine's last oeuvre, *Helen of Troy,* also gets its premiere. The third new work is also Massine's, by name, *Don Domingo,* inspired by Mexico, Mexican in content, story and feeling, and with scenery and costumes by Diego Rivera. The other two new works are not yet announced. The revivals are *Petrouchka,* by Fokine, its creator; *Coppelia,* a one act adaptation by Simon Semenoff, and *Billy the Kid.* . . . On October 12 the Ballet Russe de Monte Carlo begins a ten day engagement with two new works. These are Nijinska's *Snow Maiden,* and Agnes de Mille's *Rodeo.*

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Excerpts from a letter from Anton Dolin post marked—Mexico City.

"Petroushka" went off very successfully. "Coppelia" had a terrific reception from both the press and the audience and Baranova is really magnificent in it. "Billy the Kid" opening last night had a mixed reception. It was excellently danced by Ian Gibson. Charles Dickson, unfortunately, had to return to New York for an operation on his foot.

The two big attractions for next week are Massine's "Aleko" and Fokine's "La Belle Helene" on Tuesday and Thursday respectively. We are playing to jammed houses.

My new production for Ballet Theatre (an original one) will be "The Romantic Age" with costumes and decor by the famous Mexican artist, Carlos Merida, and music by Bellini arranged by Dorati. It will be sponsored and partly financed by Ballet Associates and will be given during our second season at The Metropolitan towards the end of October. The principal roles will be created by Alicia Markova, Karen Conrad, Lucia Chase, Jeanette Lauret, Maria Karniloff, Charles Dickson, John Kriza, David Nillo, Walter Sibert and full corps de ballet. The ballet will really be on the lines of "Sylphides" but with a story.

Baronova's picture "Yolanda", looks as if it is going to be very good.

I am making a short of "Pas de Quatre", giving over the world rights and distribution for the benefit of the Red Cross. Dorati is donating his services as are Markova, Conrad, Kaye and Lyon. I am going to appear as Lumley, the manager of Her Majesty's Theatre at the time the performance was given in 1845.


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**Foreign News Section**

*Moscow, U.S.S.R.* — Prima ballerina Messerer was unable to appear at a recent performance of *Don Quijote* due to an indisposition. It appears she was stiff from chopping wood for winter fuel. . . . A young woman pilot, whose war task was that of taking her fighter plane and towing small gliders over the German lines to release them so that they could circle silently down and secretly discharge their crews, arrived in Moscow from behind Stalingrad, where she had been training parachutists. One night, during one of these trips, her plane was attacked by a Heinkel, and forced down in No Man's Land, whence she escaped on foot to the Russian lines, returning next day to repair and rescue her machine. Her name? Olga Sushchinskaya. Occupation: Ballet dancer, formerly with the Bolshoi Theatre. . . . Ralph Parker, special correspondent of the New York Times to Moscow says that the repertoire at the Bolshoi has been thin since the evacuation of most the company and school to Kiubyshev, although to make this remark within the hearing of the diplomatic staffs of either American or British legation is more dangerous than crossing a mined field.

* * *

*Mexico, D. F.* — Our Mexican correspondent writes with a note of near-intoxication that the stars and stripes, not usually seen in Mexico City except on the American embassy, have crashed the Folies Bergere and are on display behind the footlights. This by way of a finale to a show around a Jeanette Hackett ensemble (of all things) which has traveled so far afield and landed, most successfully, in the Folies. An acrobatic dancer by the name of Ruby King, from Salt Lake City has got them by the short hairs with her acrobatizing, and the show is well larded with tuneful Augustin Lara songhits. Sr. Lara is Mexico's Irving Berlin.

Flamenco group, a study by Arthur Mahoney, Thalia Mara and guitarrist Jeronimo Villarino. These natives American exponents of the flamenco dance appear in concert locally.

* * *

Credit Nathaniel Wolff, critic on Novedades of Mexico City, with this story. He was on the stage of the Palacio de Bellas Artes on Saturday, August 22, talking with Massine, when someone approached them to say that a phone call had come through from New York saying that Fokine had died. He called Novedades to confirm this, and during the next pause, Massine assembled the entire company on stage and asked for silence. "I have some very bad news for you," he said, "our great and beloved Michael Fokine is dead. I hope you all realize what this loss means to us and to ballet, and that you feel as badly about it as I do." There was a long pause as the benumbing news made itself felt. Massine went on, "We will arrange for a service as quickly as possible. Naturally, there will be no more rehearsal today." His voice died away, but not a figure moved. The company stood in dazed silence.

As there is no orthodox Russian church in Mexico City, a service was arranged in the Iglesia de Parroquia de Santa Veracruz across the way. A rosary service was held, and also an exposition of the Holy Sacrament. An Indian sang the responses in a very moving ceremony, and when it was over, the company dispersed quietly in the dusk.

* * *

Mr. Wolff also comments briefly on the fact that Mexico takes its ballet so seriously that during some performances at the Bellas Artes, some of the noisy partisans had to be ejected by force. A good sign of the state of the health of ballet in Mexico. The public here is apparently equally divided into the Baronovites and the Markovites.

# PROMINENT DANCE STUDIOS

*Rio de Janeiro, Brazil.* — Leading casinos here have concentrated on classic dancing as feature of their revues, as a result of the successful engagement of Paul Draper in the Golden Room of the Copacabana a year ago. He was followed by Paul Haakon and Patricia Bowman, the Jack Cole dancers, Yolas and Theodora Roosevelt, and at the Casino Atlantico by names such as Yanakieva, Loper and Barrat, Carole and Sherod, Elsworth and Eleanor, Eleanor Knight, Starnes and Donovan, Kay, Katia and Kay, all from the states with the exception of Yanakieva. Eros Volusia, who went to Hollywood to appear in MGM's *Rio Rita* was another Atlantico attraction. Rio is alive from the toes up, in the dance, with activities in schools, local ballet at the Municipal Opera, recitals, etc. . . . Col. de Basil's Original Ballet Russe played an extended season here. . . . The Casino Urca features in its current revue the Spanish dancers, Mariquita Flores and Antonio de Cordoba. . . . Nini Theilade, who has been living in Rio since her marriage in 1940, following the South American tour of the Ballet Russe, has been appearing in shows at the Copacabana. She will temporarily withdraw from active participation in shows to devote full time to the training and development of dancers for the Copa floor shows, quite in the manner of an institution. The stage of the Copacabana Theatre has been set up as a studio where classes will be conducted daily by Miss Theilade for the prospective ballerinas.

* * *

**Cast Of Characters**

Here they are, for those who go in for collecting such data, an alphabetical listing of the current company of the Monte Carlo Ballet Russe. In addition to choreographers Massine, Nijinska, and De Mille, and regisseur Jean Yazvinsky, we have: Vida Brown, Nicholas Beresoff, Lila Crabtree, Tatiana Chamie, Alexandra Danilova, Andre Eglevsky, Dorothy Etheridge, Yvonne Hill, Tatiana Flotat, Frederic Franklin, Roland Guerard, Katya Geleznova, Alex Goudovitch, Tatiana Grantzeva, Anna Istomina, Kari Karnakovski, Kasimir Kokitch, Natalie Kelepovska, Michel Katcharoff, Marja Korjinska, Vladimir Kostenko, Helen Kramer, Harold Lang, Ludmilla Lvova, Natalie Krassovska, Milada Mladova, Elenora Marra, Betty Orth, Armand Picon, Ruth Riekman, Lubov Rostova, Lubov Roudenko, Walter Sampson, Tatiana Semenova, Anna Scarpova, Mia Slavenska, James Starbuck, David Tihmar, Slava Toumine, R. Vlassoff, Sonia Woicikowska, Igor Youskevitch and George Zoritch.

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# UNDER THE PROSCENIUM ARCH

**New Musicals**

*Its All Yours,* an all-American folk and dance musical comedy makes its appearance with Jane Dudley and Sophie Maslow. We are tipped off that Miss Dudley's *Harmonica Breakdown* and Miss Maslow's *Folksay* will be among those present. That's all we wanted to know. What are we waiting for? . . . George Abbott's *Beat the Band* trots out some of the niftiest dancing talent on the main stem, if you will notice. It now lists Mark Platt (Platoff), Juanita Juarez, Eunice Healey, Evelyn Brooks and Johnny Mack, not to mention an ensemble of fifteen girls and ten boys, directed by David Lichine. . . . The De Marcos contribute plenty of flash to the vaude revue, *Show Time.* . . . *Wine, Women and Song,* another revue in the tony burleycue manner opened on September 26, with a thirty-six girl lineup and Margie Hart, dancin', croonin' and strippin' just all over the place. Dances were directed by Truly McGree. . . . Bob Alton, busy fellow, is just over directing the dances for *Count Me In,* which comes to town this month. Headliners in this one include Hal LeRoy and the team of Gower and Jeanne. . . . Harrison and Fisher, ballroom team, open in the *Priorities of 1943.* . . . Lee Dixon is featured in the forthcoming *Heels Together.* . . . Chester Hale's work on the *Icecapades of 1943* is work well done and worth seeing. A delightful show. . . . Carl Randall is rehearsing an ensemble for the forthcoming musical, *The Time, The Place, and The Girl.*

* * *

**More Or Less Variety**

That Willie Shore will drive us crazee. However, its the kind of madness that suits us very well. Willie takes off five ace male performers in the new Hurricane show. What he does to Paul Draper, Jack Cole, Paul Haakon, Ray Bolger and Fred Astaire shouldn't happen to a dog. Willie hails from Chicago, where he used to paralyze them right and left in the local bistros, and originally had an ambition to replace Nijinsky as the greatest dancer of modern times. He gave up this ambition when he discovered what he could do reading lines. No mistake, in the lingo of the big street, Willie is "moider." . . . Bankoff and Cannon in the same Hurricane show are a brand new item in dance satiring. . . . The Harvest Moon Ball winners were held over for a second week at the Loew's State. . . . Renee de Marco, from soloing, has switched to three partners and is doing her bit toward improving the landscape at the Savoy Plaza. Renee wears the latest in gloves, white suede, with a black silhouette of a boy friend on the gauntlet. Yes, yes, we know all that, but *who* is the boy friend? Silhouettes look all alike to us, with our astigmatism. . . . Karavaeff reopens for the nth season at the Russian Kretchma. It begins to look like Karavaeff and the Kretchma are a pair of (Russian) Siamese twins. Also in the floor show are Daria Sokoloskaya, folk dancer, and Mischa Uzdanoff, dagger dancer. . . . The Rainbow Room raises a proud curtain on the gala Fall show with Met ballerina Mona Montes and Alexis Dolinoff featured, and two notable attractions, Perlita Greco, South American chanteuse, and Senor Wences, the Portuguese ventriloquist. . . . The Versailles, whose girlie line up goes by the unbeatable name of the Ver-Sighs, trots out its new presentation, by Midge Fielding, called "Life Without Men" (God forbid!), a revue in two acts. Gloria Gilbert, the record breaking pirouette champ spins, and whips up a nice breeze, in this one. . . . Tamiris returns to the rainbow Room on October 28 for a six week engagement, supported by Ida Soyer and Daniel Negrin. . . . The Rockettes at the Radio City Music Hall startled these old eyes by turning in an imitation of thirty-six penguins. If they didn't out-waddle the genuine article, it wasn't for lack of trying. They outpenguined the penquins. A loud whoop for Gene Snyder, the inventor of this routine. . . . The Strand show had a wham, sock and bam with Lynn, Royce and Vanya. . . . Now, give us a reefer, somebody. See you next month.

* * *

Pvt. Bill Pillich dashed in with his usual buoyant charm and announced that *This Is The Army* is going on the road. We thought the dance field would like to know when and where this wonderful show was going to appear. It occured to us, too, that the dancers and dancing teachers might like to entertain the soldiers. You know the boys in *This Is The Army* are really in the army and have the same problems all our boys have in strange towns. The entire proceeds from the show go to the U.S.O. The performers get only the usual soldier's pay. Here is the itinerary. Give the boys a good time when they come to your town. Sept. 29-Oct. 10, Washington, D. C., National Theatre; Oct. 12-17, Pittsburgh, Pa., Nixon Theatre; Oct. 26-Nov. 7, Philadelphia, Pa.; Mastbaum Theatre; Nov. 9-14, Baltimore, Ford's Theatre; Nov. 16-28, Boston, Boston Opera House; Nov. 30-Dec. 5, Cleveland, Music Hall; Dec. 7-12, Cincinnati, Auditorium; Dec. 14-19, St. Louis, Municipal Auditorium; Dec. 21-Jan. 2, Detroit, Shrine Auditorium; Jan. 4-16, Chicago, Civic Opera House. . .

* * *

**Community Dance Groups Urged by University Women**

Eloise McMahon-Heyl is conducting a dance appreciation course in her locality. The Association of University Women is urging teachers everywhere to organize similar cultural dance groups in their communities and has published a special syllabus of dance study for this purpose. It is called "Introduction to the Dance" and was prepared by Lucile Marsh.

* * *

**Ballet at Brighton Beach**

Muriel Welk, popular dance instructress at Manhattan Beach for the past eight years, recognized by the National Physical Fitness Committee for her activities in building health and morale, presented, as a finale to the season, a physical fitness demonstration at Brighton Beach in mid-September. The participants in this demonstration were housewives. Miss Welk also presented the Ballet *Peter and the Wolf* with an all-children's cast. The scenery and costumes for the ballet were executed by the children, ranging in years from two to thirteen, themselves.

* * *

**Scholarship Competition at Novikoff Russians-American School of Ballet**

On Saturday, October 10, at 2:00 P. M. a scholarship competition will be held at the Metropolitan Opera house studio of Boris Novikoff for children and adults. Mr. Novikoff's company this season has signed to appear with the New York Civic Grand Opera Company and begins a tour on the 25th of September. In addition to appearing in opera repertoire, they also will have performances of their own with such Novikoff creations as *Roumanian Rhapsody, Sylphides, Unfinished Symphony,* etc.


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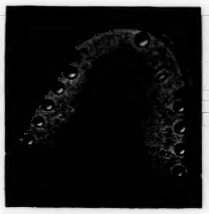

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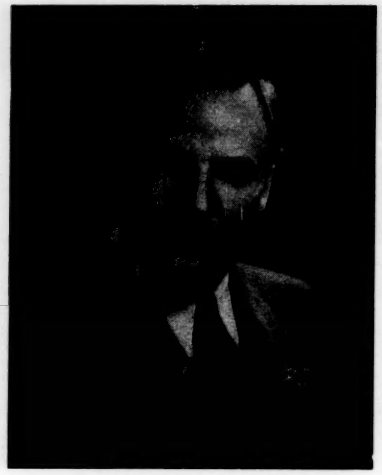

# Dance Magazine Shoulders Its Gun . . .

Today, you along with all of us who have sponsored the development of dancing in this country, have an added duty to the dance profession. That duty is to realize and also impress others for the duration of this emergency and after, that dancing as well as being a diversion for leisure moments and a form of entertainment, is also a method for physical improvement, a happy way of attaining muscular coordination and endurance. As such it has a definite place in building national morale.

This new magazine realizes its duty in the promotion of this cause. Through the means at our control we shall strive to give direction and unity to the efforts of the entire profession. We shall strive to improve the position of the dance as an art and a business so that in turn its contribution to the nation will be the greater. We shall also strive to bring it public recognition for the contribution that it is making.

In order to accomplish these aims we are endeavoring to build reader interest in every way possible. Our magazine is bigger and better than ever before. To provide our readers with a better perspective of the dance world, we have increased the number and the scope of our departments. To more correctly mirror the rapidly changing events we increased and enlarged our services. You will find each new issue to be more vital and alive than the one that preceded it.

Committees in ballroom, ballet, modern, tap, educational, physical fitness, acrobatics and folk dancing are being formed to act as co-operating groups to bring the widest possible point of view to the magazine. In choosing members for these committees our one aim is to bring in every possible contribution to the subject. We have invited men and women who have proven themselves not only expert in their respective fields of the dance, but also representative personalities who have upheld the integrity of the profession. Each year new committees will be formed, giving an ever widening presentation of opinion.

Our pages are open to all expressions of the dance. We stand ready to lend our enthusiastic support to everything that will further the dance. Do not hesitate to call on us.

But, in order for us to function one hundred percent, we need your complete co-operation. Send us your subscription and get your pupils and friends to subscribe, so that we may send your dance message to them.

Let the dance profession stand for complete cooperation in promoting the best in dancing, and we can all look forward to a revitalized dance interest that will be of greatest value not only to the profession but to the whole country in building health and morale.

Sincerely yours,

*Publisher*

Ballet at Radio City Music Hall, New York City

The first cooperating committee to be formed for the Dance Magazine is the Ballroom Committee. This year's committee, as you notice, is made up of gentlemen. On next year's committee the ladies will hold sway. This is not exactly a battle of the sexes we are staging, but we do think it will be fun to interview the outgoing gentlemen and the incoming ladies on some vital subject such as, "What they like in a dancing partner". If you have any other questions, or observations to make to our ballroom department, send them in. We will assure you of attention.

The following are this year's Ballroom Committee: Lawrence Hostetler, author of *Walk Your Way to Better Dancing;* Oscar Duryea, past president of the Dancing Masters of America, Incorporated; Philip S. Nutt, president of the American Society of Teachers of Dancing; Gordon Witt, ballroom teacher at Fort Slocum and Fort Hamilton; Donald Sawyer; Alfred Butler, head of the Butler School of Body Energineering and the Dance; Willard Hall, author of *Victor Recordings of Dance Instruction.*

Next month we will announce the members of the Education Committee and the Physical Fitness Committee.

Among other things our next month's issue will give an introduction to the American Rumba, Physical Fitness thru Folk Dancing, a challenging article on teaching dancing in the public schools, one on the Civic Ballet, another Success Story, to say nothing of our usual features on theatre, movies and concert dancers. An interview with Florence Rogge director of Music Hall Ballet. There will also be an interview with Mrs. Maurice T. Moore, chairman of National Woman's Committee, on just how the dancing profession can best help with the U.S.O.

The Teachers' Supplement will have a novel Xmas party, an interview with Jose Fernandez on "How to teach the Spanish Dance", dance routines and recital suggestions, Physical Fitness Course and a thought provoking article on Dance Associations. Remember, if you want your copy with the Teachers' Supplement attached, fill out the teachers' questionaire and send it in immediately.


# DANCE

VOLUME XV **october, 1942** NUMBER 11


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**This month's cover: Lucia Chase as the amorous queen in BLUEBEARD, accompanied by Dimitri Romanoff in the role of the swain, from the BALLET THEATRE repertoire; choreography by Michael Fokine.**
photo: Valente


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# Fokine the Immortal

by LUCILE MARSH

The passing of Michael Fokine has left a vast open space in the ranks of the dance, a space that can never again be filled. Not only was Fokine the most prolific choreographer that the dance has ever known, but the breadth and variety of his works have never been equaled. Creator of some seventy complete ballets, he celebrated dozens of historic periods and as many nations of the world. His dance characters have become as classic as those of Shakespeare.

Paradoxically enough, in spite of the variety of themes and characters in Fokine's ballets, his personal style was so powerful, so consistent, that no one could fail to recognize a Fokine ballet.

As an artist he was remarkable for having no periods or phases like so many artists do. He maintained a characteristic style and an unfailing excellence throughout a forty year period of creative work. From the early *Les Sylphides* to *Paganini* there was no deviation from the Fokine manner.

His sense of beauty was equalled by his sense of humor, for both had their origin in a deep understanding of the human heart, its joys and sorrows, its passions and aspirations, its majesty and its frailties. It never ceased to amaze one that the man who conceived *Les Sylphides* could also create *Scheherezade;* the artist that evoked *Paganini,* could also devise *Bluebeard.*

Nothing throws more light on Fokine, the artist, than to have known Fokine, the man.

It is significant that Vitale, his son, said of his death, "The world mourns Fokine, the artist, but I can think only of my wonderfully sweet father and friend, a person so kind, so interesting, so completely satisfying that life seems dull and empty without him. The world can never again be the same to mother and me, now that he is gone."

I imagine of all the wonderful things that have been said and will continue to be said about Fokine, he would value most of all these simple words of his grief-stricken son.

There are few men in the world of art who can equal Fokine as a human being, as a father, and a husband.

Vera Antonova, charming little black-eyed student at the Imperial Ballet school who became Mme. Fokine, continued to be Fokine's one great love through forty years of constant association.

It was charming to hear him say on all occasions, "Of all the great ballerinas who have danced my roles, none did them so beautifully, so understandingly as Fokina."

Theirs was known as the perfect marriage of the dance world.

One of the most remarkable traits of Fokine was his complete inability to tell the slightest untruth. By nature, kind and sensitive, he seemed utterly powerless to deviate from the fact, no matter how much he wished to spare an-

other's feelings. He seemed inexorably bound to truth, no matter what suffering, the cost to him or others.

We have it on no less authority than the Bible that truth can make us free. Fokine was a perfect example of this freedom that comes from complete dedication to truth. It was impossible to fool him. He saw deeply and clearly into the nature of things and people.

"I don't care what is the style in Chicago," he would say. "It does not matter to me what is commercially profitable at the moment in New York. I am interested in other values. Nothing is so out of date as yesterday's newspaper. Art transcends the fads and fancies of the moment, and keys itself to the eternal needs and desires of the human heart."

He was the simplest, mildest, and most tolerant of men, unless aroused to righteous indignation. Then he would storm with equal ferocity.

I remember when I was trying to organize the first Dance Appreciation Series at the Roerich Museum. Fokine was one of the first to volunteer to give a program. You could always count on Fokine to serve the dance no matter to what inconvenience it put him.

On that same series all the artists were given a pair of tickets to all the other fifteen performances. Fokine and Fokina were the only artists that never missed a performance of fellow artists. They were always so gracious and tolerant to younger, less experienced, less able dancers. Only once during the series was Fokine outraged and that was at a program by a Daliesque modern. Fokine( with Fokina) rose with great dignity and left the auditorium, saying the while in no uncertain terms that this was a sacrilege, an insult to art to which he could not lend his presence.

I remember another time when he laboriously learned a speech for a dance radio hour which I had originated on Station WEVD. He tried so hard to practice out every trace of Russian accent. The speech was a big success, many people writing in and saying how simply and charmingly the great Fokine spoke.

There are many other delightful memories of Fokine, one when he was trying to teach at a dancing teachers' convention.

He asked me over and over, "Are you sure these are teachers of dancing?" Then he would shake his head sadly and start all over again to explain the beautiful choreography of one of his famous *pas de trois.*

Always the gentleman, the scholar and the artist, never did the great artist, Fokine, ever succeed in outshining the great man, Fokine. So great and wide-spread was his fame that even ten years before his death he was a legendary figure. He once told me an amusing story of how he stood in the wings at La Scala one evening during his ballet, *Carnaval.*

A little coryphee spoke up and said,

"How beautiful. I love Fokine's ballets always the best."

To her great surprise Fokine thanked her graciously.

"Why do *you* thank me?" she asked.

"Because I am Fokine," he answered.

"But you can't be *the* Fokine," she insisted. "He is so famous he must have been dead a long time."

Already an immortal while he lived, stories of Fokine's life were written by unreliable as well as authoritative biographers. The English writer, Beaumont, takes first place for authenticity in his book on Fokine, although he is not the most interesting raconteur.

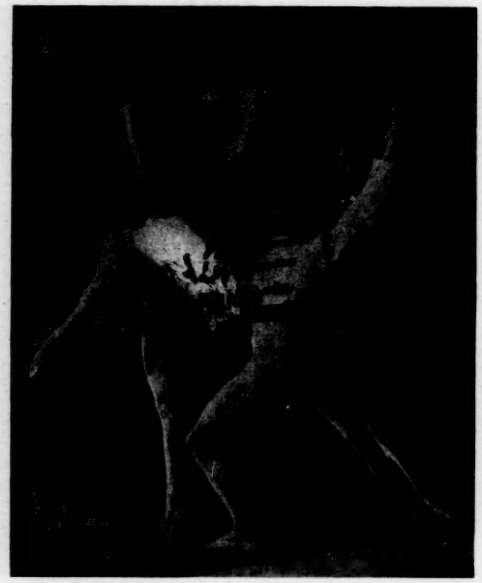
(*Continued on page* 32)

**Upper Panel: On the left Fokine as a four year old posing with his rowboat, called the Neva, after the river of the same name. On the right, as a young man in his own ballet,** Cleopatre. **2nd Panel: On the left Vera Fokina, in one of earliest** Les Sylphides. **On the right, scenes from one of the master's last works,** The Russian Soldier. **3rd Panel: Scene from** Bluebeard **(Ballet Theatre) last season's great success produced by Fokine. 4th Panel: Scene from** Petrouchka, **a classic today as it was when it was produced more than thirty years ago.**

# Enter the Ballet

The perennial spell of ballet again makes itself felt as the curtain rises on a new season at the Metropolitan Opera House in New York. Two companies enliven the prospect, the Ballet Theatre and the Monte Carlo Ballet Russe, both with enlarged and brilliant repertoires and scintillating casts. Somewhat later in the season Eugene Loring's Dance Players, and the American Ballet will be seen, the latter in conjunction with the New Opera Company.

**Above: The quintessence of the classic. Anton Dolin's setting for the Pas de Quatre with Nora Kaye, Annabelle Lyon, Alicia Markova and Karen Conrad. On the right, a pair of the brightest Bluebirds in many seasons, Karen Conrad and Ian Gibson in the Bluebird variation from Princess Aurora. Both photos are representative of the Ballet Theatre.**



**Above: Danilova, the magnificent, supported by Igor Youskevitch in the Monte Carlo Ballet Russe's Casse Noisette. On the right: Top panel, Marie-Jeanne and corps de ballet of American Ballet in Balanchine's Concerto Barocco. Bottom panel: Eugene Loring, Lew Christiansen, Michael Kidd, and others in Loring's Billy the Kid.**

# Whither Go the Moderns

**A Symposium — The Modern dance takes stock of itself after two decades**

It is hard to believe that such a robust and well established movement as the modern dance, is less than twenty years old. Yet it was not until 1926 that we find any evidence of recitals, or press comment on the new movement.

There are many differences of opinion on the sources of this dance phenomena in this country. In Germany it is clear that it was a post-war expression. A war torn, starving people need something more than romantic fantasy to satisfy them. A combination of the outdoor youth movement, realistic post-war themes, and German genius for systematic organization produced the von Laban regime. We had none of these things in this country, yet we had a violent modern movement just the same.

Margaret Wallman from the Laban School in Germany came as guest teacher to Denishawn, and Laban himself was here in 1926. There is no doubt, that Doris Humphrey, Charles Weidman and Martha Graham, then still at Denishawn, came under Wallman's influence, but that could not account for all that followed.

In Germany the movement was influenced by the new science of body mechanics that Mme. Mensendieck contributed. The American modern dance lacks this scientific anatomical approach. Both show the strong influence of the Dalcroze system of composition. Neither show any relation, as is sometimes contended, to the Duncan system, except a rebellion against the romantic, idealistic, back-to-nature philosophy of the Duncan school.

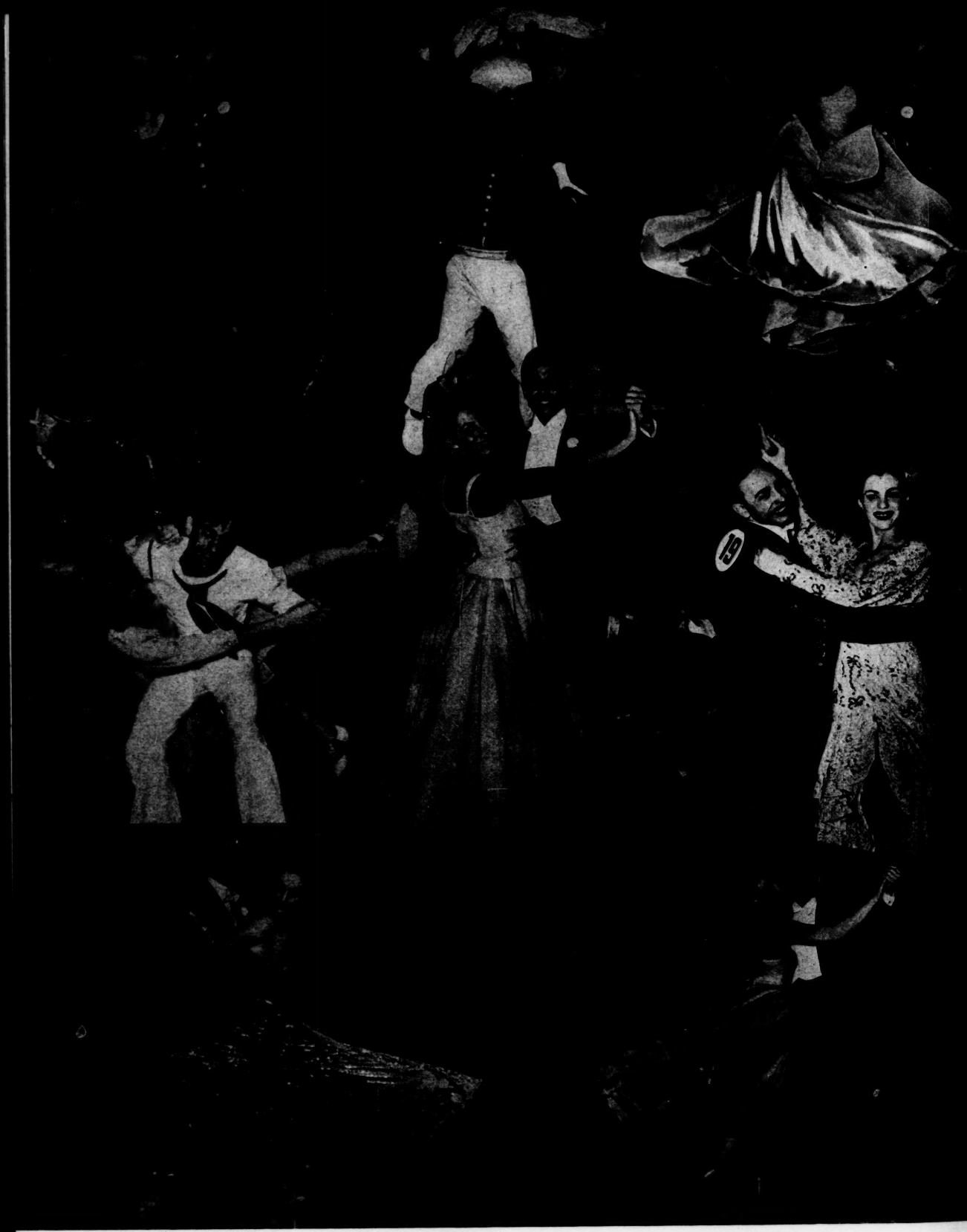
It is true, that each generation has to recreate beauty in terms of itself if it is to be real. No two generations have the same experiences, the same reactions, or the same conclusions. This explains why we had to have, and always will have to have, a new dance expression with each successive generation.

That the modern dance of the last fifteen years took the form it did, may be explained by a number of things. First it was a big city phenomenon. It was quick, nervous, realistic, the way a big city is speedy, high-keyed, and to the point. It was filled with ambition, antagonism, frustration, and introspection, the way all big cities are filled with these things. One had only to attend a Graham recital in the early days to realize what release she gave to her audiences of tense, pinched faced, thwarted city youth. Here was some one who spoke their language, and told of things they knew only too well.

All pioneers are fanatics, they have to be to stand the lean

(*Continued on page* 28)

**These photos are descriptive of various stages in the modern dance. Top panel: Anna Sokolow and Dance Unit. Center panel: Von Grona and Leni, in a theatrical form. Bottom panel: Charles Weidman and group in Conflicts, a more recent expression.**



# Harvest Moon Ball Comes Back to Town

**Madison Square Garden sees another celebration of one of the popular events of the year as soldiers and civilians alike "cut a rug" to New York's cheers.**

Madison Square packed to its capacity! Hundreds more trying to get in! What is happening? The World Heavy Weight Championship Bout? No, it is just the New York Daily News annual ballroom dancing contest that packs them in twenty thousand strong, and becomes one of the things to see in New York.

It started only eight years ago, but it is already a tradition. There is nothing to compare with it. It has been one of the finest forces in New York for stimulating wholesome recreation and high standards of behavior, as well as raising the dance accomplishment of the city's people, at least, one hundred percent.

I remember when it all started. It was going to be just an outdoor climax in Central Park to a number of preliminary dance contests held in Bronx, Brooklyn, Harlem and Manhattan. But, the preliminaries grew larger and larger, and the night of the final contest, people by the thousands poured out of subway stations around Central Park. They stopped traffic. They literally filled the Park. If you once got in, you couldn't get out; and even if you got in, you couldn't get near the contest. Neither could the judges nor the contestants. The Daily News had started something! It followed thru, hired Madison Square Garden, and made the Harvest Moon Ball the highlight of New York's August entertainment for ever after.

At first the dancing teachers were dubious. They reported it impossible to make these young people take lessons in dancing, or dance the way they should. The youngsters thought their own way superior to the dance teacher's. One teacher tried to tell a boy he was not waltzing but two-stepping to waltz music.

"You must be wrong," he replied, "all our crowd dances that way. So you see its twenty against one, so you'll have to change."

Now the young people seek instruction. They can't get enough. The sky is the limit. They want the newest, the best, the hardest, the most swanky.

First the young couples wore street clothes, then a few afternoon dresses crept in. Soon a few girls came in evening dresses, one or two boys dared a tuxedo. Now all the couples wear full evening regalia, the boys in "tails" and the girls in the most artistic dance gowns. This has all happened without the management mentioning the subject. It has all been a natural growth, a gradual aspiring to the best in dance steps, styles, and dress. This is even more remarkable when you realize many of their "tails" are hired for the occasion, and many of the girls make their own dresses, and exquisite copies of some of the most fashionable dance dresses, they prove to be.

The whole project represents amazing dedication on the part of the young people of their time, energy, and hard earned money to the success of this dance project. But it is not without its rich rewards. Even though they don't win any of the exciting and fabulous prizes, they have gained in health, charm, figure, and physical prowness by their many hours of practice, to say nothing of the happy hours of wholesome recreation spent in preparing for it.

One youth said, "I can't afford to take a girl to the movies three times a week, but I can afford to take her to dance. Then I get exercise at the same time, see the rest of our crowd, and have a swell time to boot. The contest is more fun and excitement than you could get even in a thriller movie, even though you're only sitting in the rafters, routing for one of your friends that made the grade".

But don't think for a moment it is only the teen age group that goes in for the Harvest Moon Ball. No, indeed. This year's winners of the Service Men Division had danced together for sixteen years and were a most attractive, married couple, both wonderful examples of what dancing can do to keep you youthful, good looking, and happily married.

Dancing is really a wonderful recreation for man and wife. It pays big dividends in health, companionship and inexpensive fun, even though you don't enter the Harvest Moon Ball Contest.

The Daily News management of the Harvest Moon Ball deserves great praise for the skill and fairness with which they handle this event. They started about three months before the ball, announcing plans and urging the young people to try their skill in one of the local preliminary contests. They now have leading dance instructors sold on the Harvest Moon Ball and can pick their judges from the best. The judging is done by the Olympic Point Scoring System. Under this system points are awarded for 1) posture and appearance; 2) tempo and rhythm; 3) proper execution; and 4) variety. Judges give a team 5 points for excellence, 4 points for good, 3 points for fair and 2 points for poor. The judges sit separately and never confer. They judge each couple on its merits, and pass their scores in to be averaged by the manager in charge. Every judge's score for each contestant is a matter of open record. Every precaution is taken to keep everything fair and above board.

The contest is open to the public, but the professionals are excluded. A prefessional is defined as one who earns his living by dancing. Any complaints are carefully investigated and it is generally known that it is almost impossible to get away with anything in "The Harvest Moon Ball Contest."

All winners of one year are automatically excluded from future contests so that the field is always wide open for new talent. It is interesting to note, however, that the Harvest Moon Ball enthusiasts come back year after year. Many of those persistant ones creep slowly but surely into the finals, and eventually into first place in some event. Thereafter, they come and sit in the audience and root for their favorite couple.

**Are they hep? Yep! We give you the happy winners of this year's Harvest Moon Ball: Upper Panel: Left: Corp. and Mrs. Charles Smith, U. S. Army. 1st prize, fox-trot and ALL AROUND WINNERS in SERVICE MEN'S DIVISION. Center: Theresa Mason and Paul Chadwell, 1st prize, Jitterbug-Jive, Civilian Division. Right: Jeanne Woods and P. F. C. Edward Pancari, U. S. Army, 1st prize, Rumba, Service Men's Division. Center panel: Left: Ann Milne and Frank Piro, Seaman First Class, Coast Guard, 1st prize in the Jitterbug-Jive, Service Men's Division. Right: Maria Mamalis and Frank Carbonne, 1st prize in Viennese waltz and 3rd prize in Rumba, Civilian Division. Lower panel: Mr. and Mrs. Frank Costello, 1st prize in Tango and 2nd prize in Rumba, Civilian Division. Right: Camille Barbera and John Erikson, 1st prize in Fox-trot, Civilian Division. Center: Bessie LaRotonda and Fred Carattini, ALL-AROUND WINNERS, CIVILIAN DIVISION, and 1st prize in Rumba, 2nd prize in Fox-trot.**

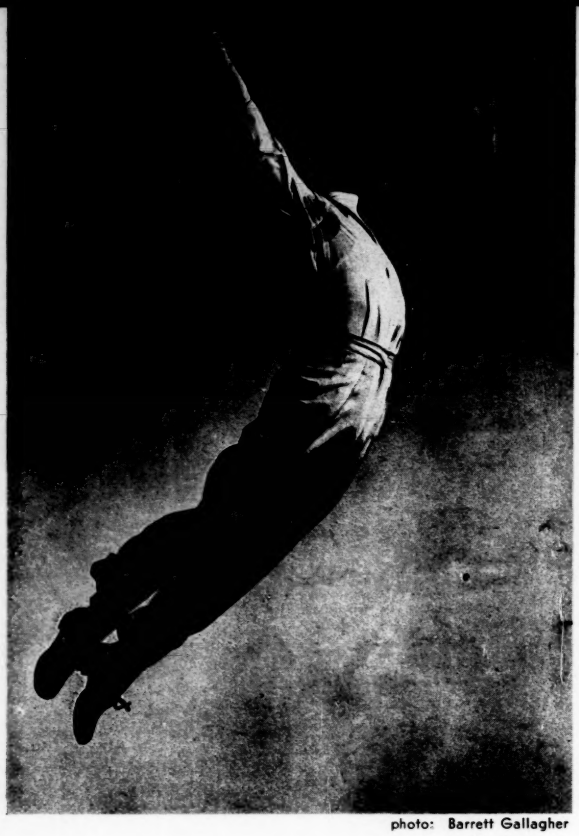


photo: Barrett Gallagher

# A Gallery of American Dancers

**No. 7 of a Series**

## PAUL DRAPER

**by HELEN DZHERMOLINSKA**

Do you believe you can guess a man's profession by the kind of books he keeps on his library shelves? What you read is usually a dead give-away about your personality, habits and work. You walk into a certain room in New York and what do you see on the shelves, one after another in all their pristine austerity, *Decline of the West,* by Oswald Spengler, *An Outline of Man's Work and Wealth,* by H. G. Wells, *Principles of Political Economy,* by J. Stuart Mill, and others of the same ilk, all around the room. Does a foreign correspondent live here, or a college professor? Maybe you think it is a writer's roost? Three terse no's. This is the place Paul Draper, tap dancer, calls home. And, if we were to weave miles of words about his red hair, his tall spare frame, his nervous manner of walking as though treading on eggshells in a sleeping tiger's cage, his disarming blue eyes, which dissect with their gaze, we could hardly say more about the man, Paul Draper, than by pointing the finger to his revealing library shelf.

Paul Draper as a tap dancer has made himself as much an institution in the dance world as, for example, George Gershwin did in contemporary American music. This parallel may strike some as not the happiest, but about the calibre of both there can be no question. However, an institution is not what Draper has always been. He emphatically lays claim to having been at one time, "the worst tap dancer in captivity." Nobody listening to the purity and force of his taps but would scan this statement and remark out the side of the mouth, "Oh, yeah?" Nevertheless he tells a tale of hard-won spurs.

It all began because he happened to have a pair of shoes with taps on them. Before this acquisition he had spent a more or less eventful childhood and adolesence dodging school and homework, somewhat victoriously, it must be admitted. He was in and out of three or four schools, from two of which he was dismissed because his innocent young head could not seem to understand the affinity between decorous behaviour and the atmosphere scholastic. From a third school he "took it on the lam" because an exam was iminent, and he had quite simply reached the saturation point.

"I thought in those days I'd give school back to the Indians and take show business because it was *easy.* It looked easy, and I was looking for something that wouldn't keep me straining at the leash. Anything, but school, you understand."

This aversion for the schoolroom was hardly caused by a dull mind. Indeed, at one time for two consecutive years he won scholarship honours.

One summer, during vacation he shipped on an oil tanker to Mexico. He learned some vital facts about life and Mexico in Tampico, and then back to New York and school.

Another summer he took upon himself a job near Woodstock, N. Y. laying pipe lines.

"This job," he says, "goes by the better known name of ditch-digging."

At this point his loving family gathered round and assailed him with the question, "What now? Ditch-digger, or what?" So off he went to college for a year. He spent a year at Brooklyn Polytechnic giving civil engineering the once over. *That* must really have done it.

(*Continued on page* 27)

Mary Alice Bigham, before she came to Broadway. There she is, on the left in a trio composed of herself, Marvin Carter and Martha Branch, taken at a performance of the Atlanta Civic Ballet directed by Dorothy Alexander.

# A Success Story

by MAXIM FROME

The first time I saw Mary Alice Bigham she was a little girl in a dancing school way down in the sunny South. I noticed her especially because every time I looked at her she gave the impression of expecting something wonderful to happen. I noticed, too, she had a way of dancing each step as if she had been waiting a long time just to get the chance to dance that particular step. She was a cute little trick then with snappy blue eyes and curly dark hair, but most arresting was her expression. It suggested she would like to laugh merrily if she had the time, but right now she was too busy dancing.

The other day at a rehearsal of *Count Me In,* a tall, blonde girl in a lavender practice costume stood out from all the rest. Yes, she had a beautiful figure, and she carried herself like a goddess. She was pretty, too, but so were a lot of others. What made me keep looking back to her? Where had I seen that expectant expression before? Everybody was walking through their parts, but this blonde goddess was dancing hers as if it were the opening night. Suddenly, I remembered the little dark haired child in Atlanta, Georgia. Could this be she? I soon found out it was none other and this was her story.

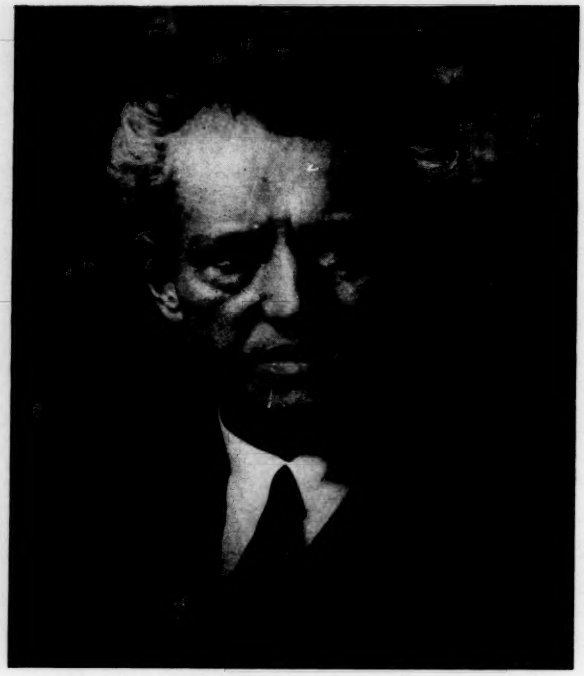
After a few more years at the southern dancing school, Mary Alice was doing solos in the school recitals. Then came the thrill and heart throb of appearing in the Atlanta Civic Ballet. Soon she was doing special parts, and, finally, dancing leading roles in the ballets. That summer her teacher brought her to New York to study. Another year back home as prima ballerina, and again back to New York, this time on her own, with enough money to stay a few months.

She went to study at the Chester Hale school. It wasn't long before Hale, himself, took the class. When he discovered Mary Alice, he came over and stood beside her looking and looking and looking some more. She thought she would faint. Finally, he told her to stay after class and see him. She wondered all through the lesson what was wrong with her. But all he wanted was to offer her a job. But he did tell her to come back a blonde if she wanted the job. She did both, and went to Havana the following week, with the Chester Hale unit, to dance at the International Casino.

Everything went well in Havana until Mary Alice returned one evening after the show to her hotel room and found a gentleman fast asleep on the floor. The story goes, Mary Alice called the police, the fire department, the ambulance, everything but the Confederate army. You see, Mary Alice doesn't do things by halves. All Havana chuckled over the little American's "all-out" technique.

That was two years ago. Mary Alice has never been

(*Continued on page* 31)



# Arnold Genthe

## Friend and Photographer to the Dancer

by MARY L. LEWIS

One of my first assignments as a young journalist (and this was some time ago) was to find a photograph of Isadora Duncan. It sounded very simple, for Isadora was probably the most famous dancer of that time, and therefore, I reasoned one of the most photographed. But strange to relate, I spent weeks going through the usual channels by which one finds photographs of celebrities. None of the great Duncan came to light.

I had heard of Dr. Arnold Genthe, photographic magician, who could take pictures in the dark, photograph colour, and catch moving objects with his cameras, so I decided to seek his advice.

Arriving at his fifth floor studio on east forty-ninth street, I was met by a charming secretary, and then to my surprise the great Dr. Genthe came out immediately to greet me. A very tall and distinguished looking man, he had a reassuring twinkle in his eyes and seemed particularly amused at my predicament.

"Well, my dear," he said, "you have come to the only place that you could find what you want. You see, Isadora had an antipathy to photographs. She never permitted herself to be photographed, if she could help it."

"Then how does it happen you have photographs?" I asked.

"That is a long story, but first we shall look at the photographs," replied Dr. Genthe, and in his most genial and engaging manner led me into his inner sanctum sanctorum, which looked more like a luxurious living room than a photographic studio.

As I marveled at the beauty of his photographs of Isadora Duncan he told me this story. It seems Dr. Genthe had tried to persuade Isadora for some time to let him do her portrait, but without success. She hated photographs, and that was that. At last, however, she relented to this extent.

"If I ever have to have my photograph taken, I shall let you do it," she promised.

Sometime after, Isadora arrived without appointment at Dr. Genthe's studio.

"I am keeping my word," she announced, "I have to have a passport picture, so I'm going to let you take it."

In spite of the fact that Genthe was one of the busiest and most expensive men in his profession, this amused him highly. The upshot of it was that Isadora got her passport photo, and Genthe got a fabulous collection of portraits and dancing studies of the great dancer. This is not at all hard for anyone to understand who knows Dr. Genthe. He was famous for his flair for first charming, and then managing humans, even though they were the most temperamental of prima donnas.

When Isadora saw the photographs she was overcome, "These," she exclaimed, "are pictures of my soul!"

An equally unusual story goes with the photograph of Pavlova. Pavlova was also camera shy. There are many amusing stories of how she would insist on negatives being destroyed when they did come up to her demands, and she was very hard to please. But all great dancers have discovered how terribly libelous photographs can be. Unless they are taken at just the right moment, from the right angle, and in the right light, the most horrifying atrocities can develop from an actually perfect arabesque.

"First," announced Pavlova, beginning her pliés, "I must warm up."

"So must I," answered Dr. Genthe in his inimitable manner.

"Well," laughed Pavlova, "I don't need to worry about you catching any pictures of me unawares, in this dim light."

She didn't know Dr. Genthe! He was one of the first candid camera experts in the country, in fact, he used this type of lens long before the American public knew anything about it.

When Pavlova came to see the proofs he showed her but

one picture. It was one which he had snapped while she was busy warming up.

"This is not photograph", gasped Pavlova, "it is a miracle!"

And so we might go on indefinitely with delightful stories of not only the leading dance personalities but celebrities of theatre, finance, movies, society, and letters. In each case the anecdotes are illustrated by the most fabulous photographs. But all of these can be read in Dr. Genthe's autobiography, *As I Remember*. Suffice here to show you the immortal photographs which Dr. Genthe has left the dance world.

Great dancers of every school came to Dr. Genthe and went away with their favorite photo of all time. It was not only that Dr. Genthe was a brilliantly prepared scientist of photography (he held a Ph.D. in science) but he was an artist of the finest calibre. A mystic at heart, he took a romantic approach to photography. He was an original and daring pioneer in the uncharted fields of photography.

In spite of the fact that Dr. Genthe's photographs of the dance include a wide range of schools, they all have the inimitable Genthe style, a style that marks them the work of a great artist. Whether it was Argentina in the luxurious Spanish dance, Fe Alf in the modern, Alice Roberts in the Serpentine, Pavlova in the ballet, Isadora in the classic dance, he caught the essence of each movement, the intrinsic quality of each artist, and the dynamic overtones that make you know it is a picture of the dance.

It was Dr. Genthe's color photography that appeared first in American publications, and even today his motion pictures of dancing have never been equaled for smoothness and rhythm.

He was a familiar figure at dance events and gatherings, for next to his absorption in the art of photography, he seemed to love the dance. Very sensitive to the spirit behind any undertaking, he was sympathetic and appreciative of any genuine gesture, but keen and witty in his condemnation of the ulterior motive, the pretentious, and trivial. His quest was frankly for the beautiful, and to the vogue of the ugly and bazarre he maintained an amused aloofness.

Last week I again found myself in the familiar studio at forty-ninth street. Again I was greeted by the charming Nancy Lee who is now a fine photographer in her own right. The dignified Mr. Phipps was as courteous and obliging as ever, showing an amazing knowledge of the collection of dance photographs. Stacks of distinguished photographs lay on tables and shelves. Ellen Terry, Otto Kahn, Mrs. Woodrow Wilson, Rosamund Pinchot, Barbara Hutton, Greta Garbo and hundreds of other celebrities peered from the walls and hand-tooled leather portfolios.

**A group of the Marion Morgan Dancers.**

Only the master himself was no longer with us. All those who were privileged to know him feel the loss keenly. The dance as an art has lost one of its greatest photographers. We will never cease to cherish the inspiring collections of dance photographs he has left us, and no less, the memory of the gallant and fascinating gentleman who concluded his autobiography with these characteristic words,

"I have never been bored, and I dare say, I have had as much out of life as is coming to any man."

**Left to right, Harold Kreutzberg and Yvonne Georgi; the miracle picture of Anna Pavlova; one of the photographs taken of Isadora Duncan during the "passport" sitting.**

photo: MGM

**Avast there! Isn't that a gob? We thought this was about soldiers. But that's alright, too. It is sailor boy Red Skelton stepping out, with a tasty Panamanian miss in MGM's** Panama Hattie. **See what we mean?**

# Step Out, Soldier!

## Being a soldier's own eye view of what the soldier looks for by way of recreation . . . . . .

by Aviation Cadet L. T. CARR

The sailor on leave finds, traditionally, his greatest happiness in a rowboat; the busman, aboard a public conveyance. The soldier off duty seeks fun and frolic in a way no less improbable. He dances. After a day of drill or marching, guard mount or kitchen police, Johnny Doughboy runs to his barrack, plasters fresh band-aid over his blisters, shines his best boots and sets out to swing and sway.

The dance is definitely among the Army's favorite indoor sports and for several very good reasons. In the first place, the American soldier in these days of the new citizen-Army is an ex-American civilian, usually fresh out of high school or college and, since his transfer into military life, more full of beans than ever. Before he became a soldier he was a hep-cat and he hasn't changed. The Saturday night dance used to be at once the high spot and the substance of his normal peace time social routine. So he turns out in droves whenever a dance is given on or near the post. Dancing comes naturally to him; it reminds him of home and his favorite girl, and it's one of the few ways in which he can have a good time without spending the money he usually hasn't got. Though he may be a serial number to the Army he can and does express his personality on the dance floor. Even if he hasn't any conversation he can hum the words of the dance tune into his partner's ear and press her hand a little. This gives him a sense of power. And what every soldier most needs after his daily session of sergeant trouble is a sense of power.

Dancing also provides one of the soldier's few opportunities for falling pleasantly into the society of the fair sex. It is the fashion in the barracks to talk after the manner of men who have been at large in the wilderness for a very long time, and who may reasonably be expected to run berserk at the first sight of a low-backed gown. This is, of course, mere horseplay and horsefeathers. But soldiers do need the stimulation and sentimental indulgence of feminine companionship if they are to keep up their good spirits and maintain their conviction that America is a good place to live in and fight for. Regimented life is more difficult for some than for others, but it is not a normal life and no one ever becomes completed adjusted to it. Dancing is a refreshing flash-back to the more gracious way of living which the soldier is fighting to preserve. Soldiers, for all of these reasons, love to dance and do so whenever they get a chance.

They don't, unfortunately, get a chance nearly often enough. In most large camps an effort is made to organize dances, either for the whole post or for separate squadrons or companies, in USO Clubs, Service Clubs or recreation halls. But there are a good many smaller posts which do not fare so well. Even under the best conditions there are never enough girls, rarely enough space and always too much of a general jam.

At Sheppard Field, from which this modest message comes, there are occasional squadron dances on the post during the week and every Saturday night the USO Club in nearby Witchita Falls holds a dance at which several dozen pretty Texas girls attempt with commendable fortitude to take at least a turn with several hundred champing and stamping young men in khaki. Everyone has rare fun cutting in and out. But the respective partners have barely enough time with one another to exchange names, and the stag line usually fills half the dance hall.

This limitation of the facilities for soldier dances is, when contrasted with some of the more pressing problems of the national war effort, hardly a drop in the bucket of trouble. It is not likely that either the Army or the general public will find time to become greatly disturbed about it. But to the dance profession it is a matter of greater interest and importance, presenting as it does both a challenge and an opportunity to do something of value within their field.

The profession is well equipped, through its several national and its many local organizations, to do something constructive. Each of the ten thousand dance teachers in America can take active part in a program organized by their organizations to sponsor dance entertainments for soldiers.

Offering free dance lessons to men in uniform is not a very brilliant idea although many teachers are now giving such instruction in cooperation with local USO and Service Clubs. Most soldiers can step out smartly enough for their own purposes, although their convolutions may sometimes horrify you as a professional. You will find, if you try it,

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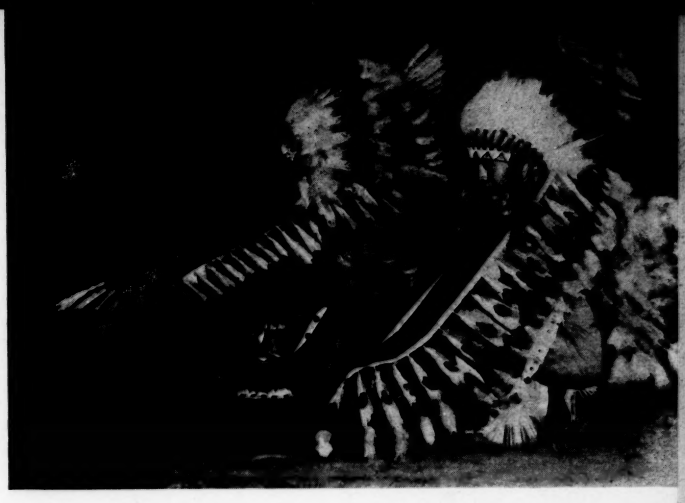
# Indian Soldiers Who Dance

by PHILLIP SCHRAGER



When word leaked out that the 45th division had come north, the people in the towns surrounding the Post on which they were stationed felt a little thrill and a slight tingling in their spines. Especially when they learned that the 45th had in its ranks a great number of full-blooded American Indians, young men from the Oklahoma, New Mexico, and the middle west, representing such tribes as the Cherokee, Pawnee, Cochiti, Kiowa and Creek Indians.

They were not the savages the townspeople pictured them to be, but soft-spoken, well-educated men. As a matter of fact, the majority of the Indians in the 45th division are high school and college graduates. Add to this the rich culture of the American Indian race, and you have an unbeatable combination. To help overcome any fears the townspeople might have had about being scalped, or shot with bow and arrow, the Indians decided to form a touring group of dancers. It was not a difficult task to accomplish.

Representatives of different tribes got together, wrote home for materials including such things as eagle, pheasant and chicken feathers for headdresses and plumed ornaments, as well as deerskins, cow and horsehides for the rest of their colorful rainment. Then they started to make their costumes. Their beaded moccasins were works of art and their armlets, simple and beautiful. All of these painstaking jobs were done in their leisure time, usually after a day on the drill field. The results, however, were certainly well worth their efforts. Then came the task of assembling the numerous dances and consolidating them into a well rounded program.

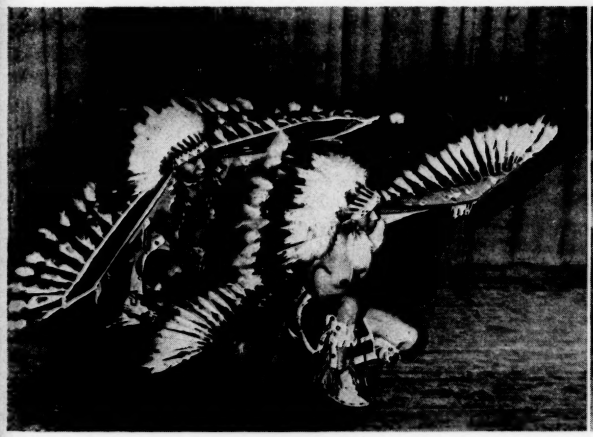
Of the twenty some odd dances arranged, the Eagle Dance is the most popular. It is done in tribute to the Great American Eagle, which the Indian believed to be the messenger between man and the Great Spirit. The dancers represent male and female eagles, both wearing identical costumes. These consist of a breech cloth, strips of bells which add to the pulsating rhythm of the tom toms, and rings of eagle feathers which are fastened to a strip of red material long enough to extend from finger tip to finger tip. The dancer holds these on by thrusting his hands into the mitten-like ends. Each dancer wears a bustle to represent the tail of the bird, a headdress made from eagle feathers and intricately beaded moccasins on his feet.

The eagle dance is a favorite of the New Mexican and Pueblo Indian and to deliver a skillful rendition of it is the ambition of every Indian youth. The simplicity of the movement is inspiring, and the grace with which the eagle dance is done by the Indians of the 45th division has won them the praise of many critics of the dance. Their lightness, quick-footedness and grace are all inherent. They move swiftly and surely through the many intricate foot movements with the assurance of a tribe elder.

The photographs here show Pvt. Joe Colaque, (Morning Star), and Corporal Delphine Quintana (Arrow), both of

(*Continued on page* 31)

**The warriors are shown here doing the Eagle dance. They are both members of the Cochiti tribe of New Mexico. On the left, Pvt. Joe Colaque (Indian name is Morning Star); on the right Pvt. Delphine Quintana (Arrow).** photos: courtesy of Sgt. George Tapscott, Division Photographer



# The Fate of the Isadorables

by JOY RICHARDS

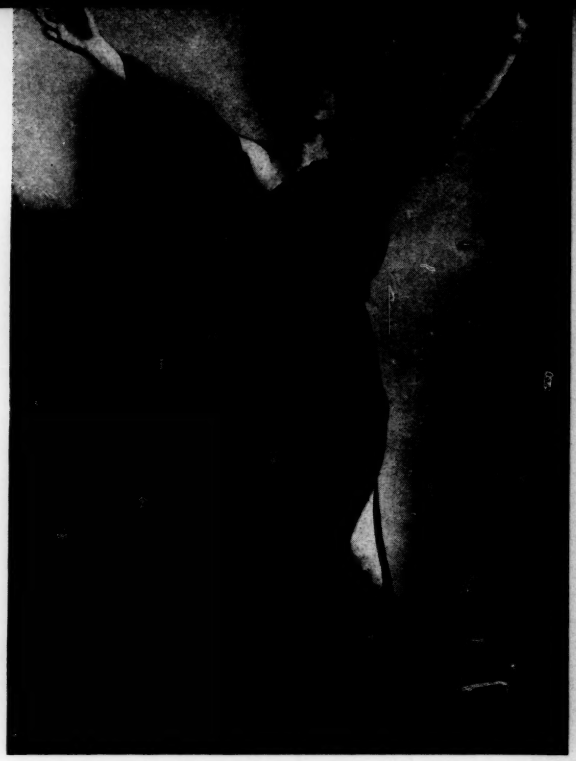


photo: Arnold Genthe

**Maria Theresa, who wears the mantle of the immortal Isadora in more than one sense. She appears currently in concert with her group, called the Helioconades.**

A quarter of a century ago the great Isadora Duncan returned to her native land with six lovely maidens whom she had chosen over a period of many years from her hundreds of pupils scattered throughout Europe. These she called her "jewels" and to them she looked to carry on her art, even to the third generation.

Like creatures out of a dream of Arcadia, these lovely girls danced their way into the hearts of the New York sophisticates. It was not unusual to see an audience rise as one to its feet and cheer these dancing maenads. They soon came to be known as the "Isadorables." Certainly their twinkling bare feet, flashing uplifted knees, Greekly draped torsos, and Dionysian tossed heads presented a most intoxicatingly adorable picture to the jaded eyes of American metropolises. They became the dancers of the hour.

At this point Isadora, herself, had one of her periodic attacks of temperament, and left the six Isadorables to shift for themselves. For awhile Anna managed the group giving concerts here, there, and anywhere that she could arrange one.

At this time many people wanted to become Duncan dancers and sought a short quick course to Duncan adorableness. But Duncan dancing was a not a system, it was a philosophy of movement, and few who came to learn steps and postures remained long enough to master the philosophy back of the seemingly artless movements.

Imitations of Duncanisms sprang up all over the country. There was something about the ease and simplicity of Duncan dancing that encouraged the rankest amateur to go forth and try to do likewise.

I was a college student at the time and my physical education teacher would attend the Duncan recitals religiously, and then attempt to teach as much as she remembered to us college girls the next day. Those superficial imitators lead to a great misunderstanding of Duncanism. Without the inspiration or philosophy back of them, these self-styled Duncan dancers galoped and skipped, cavorted and leaped about the stage in diaphanous Greek drapery until the public at large finally cried, "Enough, McDuff!" "

Lean days followed for the gorgeous Isadorables. Isadora herself at this time departed for Russia taking the dark-eyed Irma.

Anna managed to secure sufficient patronage to have a studio at the Rodin galleries and give occasional recitals at Carnegie Hall, the Lewisohn Stadium, and lesser places. She tried teaching a bit but disliked it. Then she turned to drama and made an eloquent appearance as Salome in *John, the Baptist.* She finally essayed Hollywood, but returned to try a business career in New York. This summer she danced at Jacob's Pillow and was so inspired at her reception that she is now working hard again for a real comeback to the dance.

The blue-eyed, golden-haired Lisa returned to Europe, opened a studio in Paris and when last heard of was doing an excellent job of teaching the third generation of little French children the mysteries of Duncanism.

The rather austere Margot died of pneumonia, and Erica went in for art in hand woven, hand tinted fabrics.

After Isadora's death, Irma returned with a third generation of dancing children from Russia, and again Duncanism burst into flower. Once more disillusioned audiences believed in Arcadian beauty, and inspired movement. But unfortunately, Irma had learned from her great teacher how to be temperamental among other things. Finally, the Russian government recalled the children. After a half hearted attempt to found a Duncan school in New York, Irma suddenly married and retired to a farm where she still lives.

That leaves only the blue-eyed, titian-haired Maria Theresa unaccounted for. We have left her purposely until the end because now it is clear that it is on her shoulders that the mantle of Isadora must fall.

Maria Theresa was the wide-eyed child whom Isadora used to call Brunhilda. Even then she showed a certain quiet strength that hinted of things to come. It was Maria Theresa who suffered the most at Isadora's capricious nature; it was Maria Theresa, alone, who believed in Duncanism enough to live it, as well as dance it.

Maria Theresa married young, although that was not exactly in the Duncan tradition, but Maria Theresa had a natural balance and independence that enabled her to think for herself. Her decisions are always for wholesome normality. She was wise, too, in her choice of a husband. M. Bourgois was an art historian, musician and philosopher. It has been a highly successful marriage blessed by two fine sons, and rich in artistic growth, as well as human happiness.

If the proof of the pudding is in the eating, is it not logical to feel that the proof of one's philosophy of life is how well one lives it, oneself?

As I sat having tea with Maria Theresa the other day I could not help but be impressed with her youthfulness, her undimmed beauty, her unspoiled sweetness, and her unfailing dedication to her art.

In spite of her successful marriage, she has never stopped dancing. Neither has she stopped growing and deepening in her art. After solo appearance here and abroad for several years, she started her school and has given seven years of her life to developing a group by which she could pass on the tradition of Isadora even to the third generation. She calls the girls Helioconades. After various programs at the Guild Theatre last January they packed Carnegie Hall to the rafters and received a tremendous ovation. It is from this group Maria Theresa will choose a small company to appear with her in recitals this year in a more dramatic program. She plans to present Tchaikowsky's *Pathetique* and Beethoven's *Seventh A Major.*

The last ten years have been a very tragic period for many aspects of the dance, but especially for Duncanism. A wave of materialism has dominated the big city world and the dance along with other things. Duncanism is Arcadian by nature. It belongs in wide open spaces, close to nature, near the soil. It is intuitive rather than analytic, idealistic rather than realistic, creative rather than synthetic.

Most unfortunately, along with the spirit of the last decade that was so out of tune with Duncanism, went a most unsporting intolerance, a thoroughly despotic refusal to allow any but the entrenched system to express itself.

Maria Theresa has suffered through this period, but she has also labored and developed. She now stands ready for a new era of the dance which will give proper importance to the intuitive, inspirational and ideal.

Maria Theresa expresses it in the following words:

"To counter balance an excessive mechanical expression which has engulfed the world, and especially in this terrible period, we must give that vitalizing beauty of the dance to all those who have suffered in this tragic conflict and make them forget their unhappiness by the contemplation of the sublime joy in art."

Even an unsympathetic critic of Duncanism must acknowledge, if he is fair, that Isadora Duncan gave to the dance one of the most inspired vocabularies of movement ever created. It has also found the secret of effortless, fluid movement, even as the ballet mastered control of movement, and the modern developed the dynamics of percussive movement.

Duncanism celebrates the basic human movements, walking, running, skipping, leaping, etc. and as such makes a splendid introduction to all dancing, especially from the point of view of the young pupil.

It puts an educational emphasis on being, as well as doing in the dance. It works from within, which is in keeping with modern psychological methods.

As Maria Theresa said, "Through all my heart-aches and discouragement I could not forget what Isadora's dancing has meant to me. What happiness and inspiration it has given me! What beauty and wisdom it reveals! This is something so precious, so important, I can not fail to pass it on. Through all the years which have passed since Isadora danced, I remembered her own words, that it is the mystical expression of a personality and not a system, which makes the Art of the dance. She made this point very clear in her biography. Her words may be confusing to those, who do not understand such an attitude, but what can an artist do, when this is the case? Give it up or continue? Continue of course, and that is what I have done irrespective of everything. Only in this way one finds one's own reward in one's own art, — and that is what counts after all."

Looking at Maria Theresa today in the prime of maturity, still so youthful, so lovely to look at, so thoroughly undaunted, we would have to say, yes, by this fruit of Duncanism we shall know it, and pronounce it good.

**The disciples of Isadora. From left to right, Anna, and Lisa in the heyday of Duncan. On the right, three dancing maenads by the shores of the Atlantic. They are Maria Theresa, Anna, and Irma.** photos: Arnold Genthe

# The Movie Mirror

by H. D. LORIMER

photo: R.K.O.

**This is Mapy Cortes. So what, says you. So just wait, says we. 20,000,000 Latin Americans can't all be wrong. Here she is dishing it out in R.K.O.'s** Seven Days Leave.

★

**A couple of leopards on two feet. Dolores Del Rio and Jack Durant, hoofing for eats and adventure in Orson Welle's** Journey Into Fear **. . . Katherine Grayson puts Van Haflin through the paces of a Dutch dance in** Seven Sweethearts **. . . Fred Astaire and Marjorie Reynolds barely touch the ground in** Holiday Inn.

**Our Picture of the Month:**

Paramount's *Holiday Inn* with Fred Astaire and a new find, Marjorie Reynolds, has been knocking on your door these last few weeks. If you haven't seen it yet, it's your own fault. Astaire has not one, but two partners, the aforesaid Miss Reynolds, and Virginia Dale. Marge Reynolds looks big time, not only for her dancing, but for her appearance, which suggest Ginger Rogers. She has a quiet charm and self-controlled manner. This plot revolves around the efforts of Bing Crosby, who has achieved some fame as a crooner, as one third of a triangle composed of himself, Astaire and partner, to build a rural night-club around shows for holidays only, and based on holiday ideas. A very bright idea, too, full of treats ingeniously executed. The Fourth of July holiday show is the dancing honey of them all, with Astaire, assisted by firecrackers, soloing in great form, minus the (corny) sentiment with which some of the other shows reek. The picture is notable for again proving that Astaire the soloist need not defer to Astaire, the ballroom partner. His crown sits securely above that artful eyebrow.

* * *

**Our Dancer of the Month:**

Our monthly laurels, home grown in Dance Magazine's own Victory garden, to the dancing Cinderella, Marjorie Reynolds, whose star shone brightly in *Holiday Inn,* her debut with Fred Astaire. Astaire, who is hard to please, must be very happy, and, as his partners invariably end up sitting on top of the world, young Miss Reynolds may well beam with her new found joy. Marjorie was an actress at four, and played with such cinema stars as Viola Dana, Norma Talmadge, Ramon Novarro, and appeared in films like *Revelation, Scaramouche, Svengali,* and others. At the ripe old age of eight she retired from acting to study dancing in the Ernest Belcher School in Los Angeles. We see her next as a baby ballerina in *Wine, Women and Song,* with Lilyan Tashman and Lew Cody. Marge "retired" again to go to school and to study with Danny Dare. Following the advice of an agent who told her she would never get anywhere in films by dancing, she threw away her dancing shoes until sometime ago, when Danny Dare, who had coached her in routines at Paramount, heard of the difficulty Mark Sandrich, producer, was having in finding a new partner for Fred Astaire.

"I got her! I got her!", Dare exclaimed excitedly, "if I could only think of her name," he finished, lamely.

"Think," ordered Sandrich, "think hard!"

Dare thought and thought, racked his brains, went through his old files, and at length in the wee, sma' hours of the morning phoned Sandrich and gave him the good tidings. Sandrich didn't even growl. Marjorie was tested the next day, dancing on feet now unaccustomed for five years to this work, and wincing as pain shot through aching muscles and arches, but she made good! Her next will be *Star Spangled Rhythm.*

* * *

**Headliners**

So now Zorina is the ex-Maria of *For Whom the Bells Toll.* Cheer up, they can't keep a good ballerina down. . . . Gene Kelly is about to burst into full bloom in the flickers, his debut in *For Me and My Gal,* the MGM filmusical, which also sports the tap talent of George Murphy and that budding dancer, Judy Garland. . . . Mary

(*Continued on page* 30)

photos: R.K.O., M.G.M., and Paramount respectively

# The Theatre Goer

## by RUDOLF ORTHWINE

*Count Me In* should definitely be *counted in* among the season's dance shows. It has tap, modern, acrobatic, eccentric, exhibition-ballroom, character dances, line ups, everything you can imagine except ballet. They planned to have a full fledged classic ballet, too, but that, somehow, didn't materialize.

The show, which made a big hit in Boston and opens in New York in October, concerns the old and honoured family of Brandywine, whose ancestors all figured prominently in the military success of the country. They even came back in one ghostly scene to dance and prove how ubiquitous and be-medaled they were in the past. The present day head of the family finds himself the only one of the past and present Brandywines not functioning in the war effort of his country. All his attractive sons and daughters, to say nothing of his energetic wife, are working full time for Uncle Sam. The plot evolves from the efforts of Brandywine (played by the inimitable Charles Butterworth) to make himself useful to his country. Needless to say, after many harassing experiences and misunderstandings, which include a concentration camp, the old fellow comes out with flying colors, a gorgeous blue and silver general's uniform, and a date to play checkers with the President. But before this happens, everything possible about war has been made hilarious: WAACS, WAVES, blackouts, first-aid courses, Japanese spies, priorities and Shangri La.

As for the dancing, first there is Hal Leroy, still tapping away the most intriguing rhythms and still twisting his supple legs into shapes that prove there is no rubber shortage there. He is singing and acting, too, of course, with his usual disarming charm.

Then there is Alice Dudley who proves herself an all around dance attraction with a body that can say anything it wants to in movement, from slap-stick comedy to inspired tragedy. Even her hair dances, like a ludicrous mop in one number, like a crowning glory in another.

Gower and Jean are the youngest, freshest, cutest team you have ever seen and boy! and girl!, can they dance! They sweep you off your feet, and the audience loudly yells for more.

The Ross Sisters certainly brought down the house with their back bends in which they did anything from fanning a first aid patient, to folding their feet under their chins.

If you want to see some high kicks that really have a kick in them there is Melissa Masson, who kicks higher and higher until she gets her knees tangled up in her hair. She also has a habit of whirling her legs around like drum majorettes do with their batons.

The whole cast tap-dances at the least provocation and of course the ensembles by Bob Alton are always delightful and original.

One of the funniest scenes is the blackout where the right girl kisses the wrong boy and the right boy wonders where his kisses went. Also a riot is the hospital scene where the victim finally has to be rescued by a Red Cross dog after the nursettes have overwhelmed him with their best first-aid rescue technique. Before the show ends you have a radio broadcast from Australia with a full fledged kangaroo and babe in the pouch coming over the television.

All in all Shubert's *Count Me In* is a dancers' show, of dancers, by dancers and for dancers.

photo: Bruno of Hollywood

**Gower and Jeanne, ballroom team dancing and dialoguing thru the scenes in a heart stimulating manner.**

★

**Alice Dudley in contrasting moods. On the left in the glamorous Woman of the Year episode; on the right as an exuberant blonde on the make for a couple of sailors!**

photo: R.K.O.-Pathe

**Johnny Long, maestro, poses for the R.K.O.-Pathe Jamboree movie camera, with his orchestra. This short is due for release soon. Johnny Long, with his hand on the popular dance pulse, talks for DANCE Magazine's readers on the coming music for dancing.**

# An Orchestra Leader Looks Ahead

Johnny Long is young, blonde, southern, and has ideas of his own. In spite, or maybe because of all of these things, he and his orchestra went over big at the New Yorker. Certainly he was autographing at a great rate the other night, when we went to interview him.

First and foremost, Long is among the first to realize what war is going to do to music. Swing music and torch songs are the product of a mad prosperity, and must go out with it. When war enters, life gets real, life gets earnest. The young people get down to the realities of life, death and romance. With her heart-throb in Australia, the girl of today loses her passion for synthetic jitters; she has real ones of her own. Torch songs are fine, too, when your friends are all around you and you just imagine how interesting it would be to have your heart ache. But when it really does, a torch song is the last thing you want to hear.

Johnny Long says, "Even when the boys and girls come in together nowadays they want romantic music. They like the old tunes, and they like them played slow and sweet."

But that isn't all. Priorities are cutting down the making of records. He reminds us, it won't be possible by next year to buy a new record every day, or even every month. The one hour popularity songs are a thing of the past. Songs will have to be good now, because they'll have to last longer.

Then too, name bands won't be able to take one night bookings; tire and gas shortage won't permit it. Local bands will have to get busy, and maybe there won't be enough boys left for that, so the girl orchestras will have their inning.

It will be harder, too, for bands to make names for themselves with the record shortage, and no one night stands. Of course, there is still the radio, but even that is war minded, with emphasis on news, war drama, military music, and the like.

Of course, all this is going to change the way of dancing. Mr. Long insists dancing affects dance music and dance music affects dancing. With the demand now for ballads, waltzes, slow and sweet foxtrots, the dancing has already improved. Conga is out, but rumba is now standard, and the interest in Latin American music and dances is bound to increase with the strengthening of the diplomatic ties in the Americas. Novelty rhythms are still popular, but they are less noisy and wild.

This far seeing young man also predicts a new type of dancing after the war, just like there was after the first world war. There will be a new type of music, too, because the world is bound to be quite different. Young composers will have more chance to write as they feel, and people will demand music that comes from the heart and goes to the heart.

There is a big opportunity for radio to supply dance music for the young people on a new and improved scale. A whole evening of dance music plus a party conducted by a master of ceremonies is just what the young people want, and Johnny Long could give it to them in a big way. He has ideas and is ready to try them.

The favorite dance tunes right now according to Mr. Long are: *One Dozen Roses, Be Careful, It's My Heart, Brazil (samba), I Left My Heart At The Stage Door Canteen, Estrellita, Strip Polka, My Devotion, I Got a Gal in Kalamazoo, Johnny Doughboy Found a Rose in Ireland,* and *Idaho.*

The middle of October Johnny Long will be off, on the road for a tour of the east, playing the big theatres. Too bad his fans won't be able to dance to his music for awhile, but we will all welcome him back when he returns.

However, it isn't only a fine orchestra and a delicious dinner that the New Yorker offers. There is an always breath-taking ice show with an all star cast for which the New Yorker is becoming justifiably famous.

The dance floor disappears as a shining layer of ice is

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## GALLERY OF AMERICAN DANCERS

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We next see our young hero as a reporter. In this episode he wrote squibs and columns for what he describes as a phony musical magazine.

"That's alright, too. I was even phonier than the magazine. But what really made me quit the fourth estate cold was when I got a rejection slip from ————." he says.

He insisted that this anonymous publication would and did accept in cold blood almost anything from anybody, so a rejection slip from such a source nipped Draper, the scribe, in the bud. His subsequent excursions into print have, of course, given him the lie, but he obstinately clings to the fable of his literary dissolution. Only a year ago Vogue published a crackerjack article which he wrote upon his return from an engagement in the Copacabana in Rio de Janeiro.

It was the blessed year 1930, and over and above the millions of other events everywhere, it so happened that the Charleston was gasping its last, and the Lindy Hop pushing its lovely face of brass to the fore. This same year finds Paul Draper teaching ballroom dancing at the Arthur Murray school. No preliminaries. Just like that. He observes that this was an interesting experience, both for him and the school. True, he was no help to Arthur Murray, even got fired — but, rehired — twice. Nevertheless, in five months he was Arthur Murrayless, and casting covetous eyes at the stage.

At this point enter a man called Tommy Nip. That was his name, and he taught tap dancing. From Tommy Nip our friend took six lessons, and became the wiser for having learned the time step.

This is where those shoes with the taps make themselves felt. A time step, a pair of shoes, plus adventurous youth added up to Paul Draper on a boat bound for England and a career.

He says with apologetic tenderness towards the boy of that day,

"There must be a special Providence that keeps us from knowledge of our own frailties. Otherwise we'd never have the nerve to tackle what we are so manifestly too small to tackle. I landed in England with letters of introduction to any number of charming and influential people, and that was that. No job. Not for a long time. Finally I landed one through Iris Barry, a writer. I was bad at it. It was amazing how bad I was. Anyway, we assumed I was so bad I couldn't get worse, so I finally worked and worked, and practiced and practiced myself right into the *Sensations of* 1931, where I did a double (the first and only time) with a partner called Nina Ford."

"I had a flash routine. I danced on a marble pedestal. We toured England for twenty weeks, the pedestal, Miss Ford and I."

Draper came back to the States after three varied years abroad, some spent in England, some in France, but always knocking it out on that same marble pedestal.

Over there the woods were pleasingly bare of tap dancers; over here the woods were well-nigh crowded out by them.

"Ah" sighed our hero, "this is a horse of another color," and with other such stark thoughts he set to practicing taps as they probably have never before nor ever since been practiced — on the pedestal, of course.

"I did practice a little on the floor about this time," he recollects, "but not with much zeal, it must be confessed."

However, this marathon practicing eventually landed him at the Roxy Theatre, the Paramount Theatre, the Radio City Music Hall and other places of like size, where he became well known as a one man "flash" act.

"Stage managers," he asserts, "were quick to utilize the virtues of the pedestal, and to increase the horror, if possible, would have me and my pedestal on a rather lofty platform so that generally I had an audience frightened half to death that I might fall. I think they used to hold their breath waiting for it to happen. Why, I once stopped the show at the Music Hall!" This last thought gives Paul Draper the expression of a wicked little boy who has done something he hadn't ought to do, but is glad to have done.

"I was pretty pleased with myself, stopping the show and all. Then came the dawn. I found that the entire mezzanine had been given over to The Dancing Masters of America and they had loyally gone to bat for the one lone tap dancer in the show. Anyway, blessings on those dance teachers!"

With or without dance teachers' conventions he has been stopping them ever since. In *Priorities of* 1942, to jump quickly to the present, he is an example of the dancer who can actually shake hands with his audience, and make them talk to him. *Priorities,* which is now touring, gave him the opportunity of tap dancing to Scarlatti, Bach and similar musical classicists. All with no protest from a vaudeville audience! Has he got 'em coralled or has he get 'em coralled?

Very gratifying to relate and indeed rather important statistically, his salary began to climb from the neighborhood of a hundred a week into the present four figure bracket. It does you good to hear it *can* be done. It has been done by Paul Draper, who certainly hit the jackpot hard, when he hit it.

His climb was gradual. His first show was a piece called *Thumbs Up.* After this he toured solo coast-to-coast and landed at the Orpheum in Los Angeles.

It was at the Orpheum one fine day that it happened. He got off his pedestal. Why did he do it? Well, he got sore at it. It seems the thing and he had been morosely keeping company backstage for some hours when he arose and with a last malevolent look, took hammer in hand and smashed the thing to bits. Then with a feeling of great contentment he walked out into the California sunshine to start life anew, as it were. The thing never even had decent burial, and after having given him some of the best years of its life. For all he knows it may still be lying around where it was swept aside so rudely.

And thus Paul Draper alighted on terra firma.

These were the days of Fred Astaire's early popularity. After the fashion of sheep and movie producers from time immemorial, Hollywood was tearing itself limb from limb in search of more and more tap dancers. There was Paul Draper walking down Hollywood Boulevard minding his own business. Before he could say, "Where am I?", there he was knee-deep in a movie called *Colleen,* in which he had a small part. When this was released. he says,

"Warner Brothers looked me in the eye and told me confidentially that I ought to take up pottery, or some other useful work and leave show business to get along the best it could without me."

In fact, they gave him their blessings and escorted him as far as the studio door, where he cheerfully wiped the dust of the movie lot off his feet, and entrained for the east. No hearts broken on either side.

Not that this was his last bout with Hollywood. He recently signed with the colossal Sam Goldwyn to appear in a picture which was still-born. In fact, the picture was never even started because, providentially, Sam had just finished a super-duper flop starring an internationally known violinist and he was still licking his wounds. At this point he was "thru" with artists. So Draper cashed in his contract with a ho-hum and a hi-de-ho, and again hit the road east, never giving a care.

The really climactic period of Draper's life was just before him.

He had begun to listen to music. The dancer he is today is the result of this period of change. From deep within him came the conviction that tap dancing, per se, was not enough to further himself as an artist. So he began for the first time in his life what normally he should have started at nine or ten years of age. He began to study ballet. Here was bitter, hard work. Here was school and homework, too, but it was the kind of school and homework he was *willing* to accept. He says in sober vein.

"I am not a ballet dancer. I know it, and I regret it. It can't be helped, as I made a very late start. But use it? Yes! I do use it where I think it is useful, and I am glad of it, very glad I found it."

He has studied chiefly with the School of American Ballet, Vilzak-Shollar, Chester Hale and Laurent Novikoff.

Parallel to this newly discovered interest in ballet and fine music, there came a string of engagements in places like the Persian Room, the Chez Paree, engagements in England, South America and at home, precisely as though a hidden orchestra had suddenly tuned up at the right cue.

Paul Draper is not the only Draper to make that name illustrious in art circles. His father, also named Paul, was a concert singer of prominence prior to his death in 1928. His mother, Muriel, is a writer and lecturer of some fame. She is the authoress of *Music at Midnight.* Then, there is the beloved and internationally-known mime, Ruth Draper, his aunt. It was Aunt Ruth's idea that she and Paul appear in joint concert. Now it takes quite a bit of standing up to stand up to Ruth Draper on a stage, but Paul Draper made the grade. That concert which turned into a three week season at the Booth Theatre is local history.

Last year, prior to *Priorities,* he experimented in joint concert with Larry Adler, the demon harmonicist who swings from jive to Bach pretty much in the same manner as Draper in his dancing. As a consequence of the four alarm success of this joint recital, the coming season will see the Draper-Adler combine in concert from coast-to-coast.

For a fellow who sports no gaudy costumes, affects no stagy mannerisms, is supported by no hundred piece symphony orchestra, is swathed by no chorus of legendary beauties and surrealist scenery to set him off, he does

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## GALLERY OF AMERICAN DANCERS

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nicely, thank you. His dances are brittle, elegant things, set to anything you like, folk music, swing, jive, or the classics. In fact, he invites you to stand up and tell him what you want. His dances are devoid of any comment on social struggle. He feels that social significance in the dance is a trap that the artist should avoid, and he states that it is not necessary to make any other comment than in choreography, as every artist cannot but help being in his own body and work significant of the times that have produced him. He emphasizes that especially in time of war the artist should make the supreme effort to preserve integrity and purpose, to remember that he *is* an artist.

During the summer of 1941 a young American ballerina, Heidi Vosseler by name, who has danced with the American Ballet and with the Metropolitan Opera Ballet, in the movies, in musical comedy, a girl whose lovely face has improved many a magazine cover, received a telephone call in her New York home from Rio de Janeiro. It was from Paul Draper, a close friend of some five years' standing. He was then playing an engagement at the Copacabana in Rio. Maybe it was the magic of the moon over Brazil, maybe it was the spell of the silken tropic night. Maybe it was also that Rio is well known to turn the blood in your veins into wine. At any rate, the startled Miss Vosseler, who was not in the habit of getting phone calls from points four thousand miles away, recovered sufficiently to say,

"What did you say, dear?"

"I said," came the voice bright and clear, "grab the next boat for Rio and let's get married here!"

She did.

And now they are busy living happily ever after.

## WHITHER GO THE MODERNS

(*Continued from page* 13)

arduous days of introducing something new against the self complacency of entrenched power. They have to be iconoclastic. They have to overstate their side and insist on it almost to the point of mania.

The moderns have won their cause and they have sat now in the places of entrenched power for at least a half of a generation. They have changed, developed, broadened and mellowed. For instance, at first, like the drab school of painting, they went in for black and white and grey. Colors, if they did appear, were so drab and muddy, no one thought of them as colors. Now glowing reds, cerulean blues, royal purples and vital greens give brilliance to their performances.

At first all was bare, stark and absolute. No scenery, no properties, only stiff, concealing costumes. Percussion accompaniment instead of music. Even program notes were abolished and dance movements *sans* everything dared you not to understand. I remembered hearing a modern dancer quiz a new pupil about her local teacher from whom the youngster had graduated to come to the big city, and learn the newest and best.

"She sometimes let us dance with scarves," confessed the pupil.

"Scarves," gasped the famous teachers of the modern dance, "that's all I need to know. All your training has been hopelessly old fashioned. We will have to start from the beginning."

Now the best of moderns use scarves, ropes, any properties they please, with no apologies. Their costumes are varied, soft, revealing or historical, as they wish.

Program notes now carry full librettos of the dance drama, and even speaking lines are interpolated in the dance itself for further clarity of the story.

Success automatically brings many things. It relaxes tension, and softens antagonisms; it breeds self-confidence and renders the artist less defensive. A rosy glow creeps into the darkest glasses, and there are few who can resist resting a moment on their laurels.

The modern dance pauses at such a point. It has a right to count among its accomplishments at least five important steps ahead.

First, it has created a vocabulary of movement that is vigorous and masculine enough to interest and satisfy boys — regular, heman American boys. Second, it has given todays' big city boy and girl a vocabulary of movement to express their problems and interests. They feel at home at the modern recital, and enjoy seeing their point of view presented and eulogized. Third, it has developed a satiric comment in dance form that is keen, revealing and highly enjoyable. It has furthered chorcographic development with new devices and styles. But most of all the moderns have won their battle to dance as they want to dance, and not be made to follow any tradition or technique of the past.

Now the world suddenly stands on the threshhold of a new era. War has revitalized life. It has given us real battles to win, instead of psychological problems to solve. It has given our energies more outlets than we can handle. Real tragedy takes the place of torch songs and funeral dances. The government orders Hollywood to stress romantic and war pictures. Modern youth orders orchestras to cut the jitters and jive and give them more romantic music.

Today we face vital issues of life and death. After the war, who can tell? We do know the world will be quite a different place to live in than it is today. A new generation will dance in a new way. The pioneers of this generation will become the conservatives of the next. Already the younger moderns are rebelling against their elders, and striking out for themselves.

Here is what Tamiris says about whither go the moderns:

It seems to me that in order to answer the question "Whither go the Moderns," it is necessary to probe the problem of whither goes all art during this period of America at War.

Directly before the War, the Modern Dance had arrived at a point beyond experimentation in the vocabulary of movement and the uses of musical accompaniment. We have seen that we must reach beyond the small audiences developed by individual artists. To find a broader base, and by that I mean a way of interesting larger audiences, technical virtuosity or movement for its own sake is not enough.

Everyone working in the modern idiom will be forced to re-evaluate and adjust to the War period. The trend at this time seems to be toward a Theatre Dance and to me it is a healthy one. Whether the Modern Dance becomes more a part of the theatre, or whether it maintains itself as a concert form, is in the last analysis comparatively unimportant, as long as it is alive and capable of reaching broad masses of people.

I believe in the creativeness of our native dancers and in the American Dance. It will survive this War, for the very nature of the fight against Fascism is a demand to continue and increase our efforts in behalf of our culture.

Here is what Franziska Boas thinks of Whither go the Moderns:

The "modern" creative dancer in this present world, must learn to think and feel as an individual, and at the same time must not lose sight of his role in the community and his social awareness.

Instead of training the dancer as a puppet in a choreography imposed by one individual, I believe, that to-day the dancer must be trained as an individual personality, and that the choreography should arise out of situations created by the group of which the dancer is a part. The modern creative dancer must learn to know himself and his reactions to real and to fantasy situations in order that he may control and project these into his art form. By taking part in reality situations occurring within a heterogeneous group of dance students, the dancer is faced with problems analogous to those occurring in life. He learns to recognize, understand, and use the elemental movement forms that express the life, thoughts, and reactions of people. With this knowledge he can fully express through the dance, the world of which he is a part, and his art becomes a powerful medium of communication.

The world expects the dancer through his art to use the expression of his thoughts and feelings, his insight, and his power of communication to bring to his people a fuller understanding of the ideals of the times.

What Felicia Sorel answers to the question, Whither go the Moderns?

Answering this question puts me temporarily into awe-stricken silence, as though I had been asked, "Do you believe in Love?" or, "What do you think of the Empire State Building?"

However, drawing a deep breath, I will attempt to put down some relevant ciphers in answer.

There are two primary functions for the future of Modern Dance — educational and theatrical. Progressive colleges have offered Modern Dance courses for some years. I hope to see such courses as part of the required curriculum of all public schools, and of the Physical Fitness courses, so wisely stressed by the Government, today. I know that Modern Dance will have its place in all physical education. Its simple, basic technique arising out of the science of walking. running, jumping, etc. is especially suited to bring to all women — whether they are housewives, workers or students — the realization of the value of physical fitness.

On the theatrical side, the Modern Dance must continue to branch out of the experimental laboratory, going on beyond its admittedly very important studio work. Modern Dance must serve the theatre, in all its phases, from drama through musical comedy, to dancing for the armed forces. It must give much to the theatre, and also vice versa.

The Modern Dance, like Ballet, must rely

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## WHITHER GO THE MODERNS

(*Continued from page* 28)

increasingly on the appurtenances of the stage, must add to its own fundamentals of movement and rhythm the pageantry of color and light, scenery and costuming.

Most especially, the Modern Dance must take its materials from themes of wide basic interest. Esoteric cerebrations, pure experiment, will not command the audiences necessary to develop a strong, self-supporting art. Experiments must be built on subjects of powerful human appeal. Thus will the Modern Dance grow in popularity and in creative vigor.

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## HARVEST MOON BALL

(*Continued from page* 15)

The prizes, of course, are simply fabulous. Every contestant in the finals receives a handsome gold medal. The All 'Round Winners get contracts with Loew's State Theatre on Broadway. Top winners get a two week engagement, and are paid $3500. The "All Round Champion" contestants get one week at $750, and the next four teams get $250 for one week.

The Contest is run off under five different headings, Foxtrot, Rumba, Waltz, Tango, and Jitterbug.

The first, second, and third best couple chosen in each group are allowed to try for the "All Round Champion".

While the scores of the Judges are being averaged, top notch celebrities in the entertainment field thrill the audience. At this year's ball Eddie Cantor, Gertrude Niessen, The Hartmans, Abbot and Costello, The Four Ink Spots, to say nothing of the celebrities, picked at random out of the audience, all received ovations.

Tyrone Power wowed the audience until that able master of ceremony, Ed Sullivan, had to call a halt and get on with the show. Not one but three top notch orchestras supplied the music, Xavier Cugat, Jerry Wald and Harry James.

Important city officials were all there, including the jolly LaGuardia who is quite a dance fan. This years top winners for the civilian group were: Bessie La Rotonda and Fred Carattini.

For the Service Men's section the winners were Mr. and Mrs. Charles Smith. The Smiths have danced together sixteen years and have been married twelve years. "This," said pretty Mrs. Smith, "is the second happiest moment of my life." Then with a blush she added: "The first was when we got married." With this, the corporal blushed, too. They've appeared in Harvest Moon balls before, as civilians, but never got more than a second or third.

The Rumba winners, Bessie Barotonda and Fred Carutini, decided to get married if they won, so now Dan Cupid can link arms with Terpsichore and rejoice.

The foxtrot winners, Camile Barbera and John Eriksen, are "just friends" and had practised together five weeks.

The waltz winners were Maria Mamlis and Frank Carbonne. Carbonne had danced seven years in the Harvest Moon Ball, and this year won a first place for the first time.

Tango first place was won by Marianna and Frank Costello, another married couple who make ballroom dancing their hobby.

The Jitterbug contest was won by Theresa Mason and Paul Chadwell who certainly went to town, and showed us all there was in Harlem in the way of fast rhythm and acrobatic stunts.

In the Service Men's Division, Jeane Woods and her partner, Pvt. Edward Fancari, took Rumba honors. Waltz winners were Betty Solin and Seaman G. Alfred Bandi who was pinch-hitting for a pal that was called away to war just before the contest.

"I was just second fiddle", he acknowledged, "but it looks like I didn't fiddle so bad".

Tango winners were: Mr. and Mrs. Frank Costello.

Jitterbug honors went to the Navy, Ann Milne and Frank Piro winning with a vivacious routine.

Those taking part in the Harvest Moon Ball were as follows:

Cecelia Parker & V. Howard Cummings, Luella Pappas & Herman Stegemann, Frances Marchasella & Vincent Flair, Helen Buckshin & John Stofka, Theresa Pellegrino & Andy Pellegrino, Camille Barbera & John Eriksen, Mathilda Abbate & Sam D. Abbate, Margaret Rogers & Martin Rogers, Bessie Larotonda & Fred Carattini, Marianna Costello & Frank Costello, Jean Roesler & Quentin Brewer, Wilma Martin & William Conway, Mary Roberts & William Roberts, Kay Culkin & Tom Culkin, Constance Grasso & John La Monica, Louise Coppy & Joseph Bongiarno, Fay Congnata & Sam S. Pappalardo, Sally Callora & Lester Young, Carrie Fredrick & Raymond Harris, Jerry De Moska & Alfred Bethel, Pinkey Andrews

(*Continued on page* 30)


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## HARVEST MOON BALL

(*Continued from page* 29)

& James Waltuo, Leona Jones & Foster Hickson, Jean Wyatts & James Leo, Theresa Mason & Paul Chadwell, Pal Andrews & Dotson Beasley, Anne C. King & Max King, Jr., Helen Vond & Santo Costa, Ann Martin & Jim Nash, Kitty Coppola & Paul De Leo, Maria Mamalis & Frank Carbonne, Lillian Mihalich & Terry Ponzo, Jean Ansell & Albert Knapp, Josephine Puma & Joseph Favata, Evelyn De Camillo & John Sibilio, Dorothy Chaisson & James Pappe, Janet Stegemann & Vincent Lalli, Dorothy Rothman & David Verzi, Barbara Smith & Charles Smith, Margaret Lowe & Thomas J. Farrell, Katherine Bonacore & Eddie Bonacore, Jean Woods & Edward Pancari, Ann Milne & Frank Piro, Alice Schultz & Frank Korowitz, Mary Blahut & Paul Blahut, Frances Jones & Willie Williams, Yolanda Caperna & Joe Kozlowsky, Josephine Di Simone & Angelo Gnazzo, Ann Bevacqua & Charles A. Cutaia, Elsie Kuchman & Enrique O. Fernandez, Beatrice Lonardo & Philip Percoco, Betty Solin & G. Alfred Bondi, Dolores Di Bella & Abraham Feffer.

Every community should have a Harvest Moon Ball. It need not be necessarily as gigantic as the one the Daily News gives to New York, but any dance contest run correctly by a civic-minded group will be of great help in raising the dancing standards of the young people.

In the meantime, hats off to the Daily News for showing us the way.

## MOVIE MIRROR

(*Continued from page* 24)

Martin's first dancing role in pictures will be *Happy Go Lucky*. . . . At long last she gets the chance to make good with those famous legs. . . . Five soldiers who wrote to Eleanor Powell asking for tips on dancing were pleasantly startled to receive mail from her in the form of a series of dancing lessons. . . . Orson Welles, back from months of movie making in Brazil says that when you see the movie he has made of a carnival in Rio, "other countries will understand what the hell a *samba* is." . . . We hear pretty good news along the same lines from RKO to the effects that Walt Disney's little chap, Donald Duck, has also been to Brazil, and that when the picture of Donald and a Brazilian parrot doing the samba, is released, *then* and only then will we know a samba. . . . In our perfectly naive way we imagined that Carmen Miranda and Eros Volusia were just about the last word. So sorry. . . . Carmen Miranda (with turban) is soon to sprout in the 20th Century-Fox *Springtime in the Rockies*. . . . Dolores del Rio and Jack Durant, attired in leopard skins, prance deliciously through a Turkish night club episode in the forthcoming Orson Welle's production *Journey Into Fear*. They portray a couple of wandering actors who fake some dance routines in a Turkish dive in an effort to get some eats. . . . Did you get an eyeful of that fast-stepping Betty Grable in *Footlight Serenade?* The curvacious Betty brightens an otherwise routine musical with her dancing and singing. La Grable is now almost an immortal, or will be when the paint and easel boys are finished with her. Her shapely chassis as the chorus girl in *Footlight Serenade* has been five times immortalized by artists, Petty, Varga, McClelland Barclay, Earl Moran, and Bradshaw Crandall. . . . Our friend, Scheherezade she of the Russian ballet and before that the heroine of the One Thousand and One Nights Tales, is to be portrayed (and danced) by Maria Montez in the Walter Wanger production *Arabian Nights*. . . . And RKO is fit to split with pride over Puerto Rico's dansensation, the newcomer Mapy Cortes, who will appear in *Sweet and Hot*. . . . Will somebody please tell us what has become of Margo? We want Margo. Long time no see. . . . J'ever stop to think what a lot of dancers the movies caught and kept? It seems mighty like dancing feet and acting, marry and live happily ever after if you give them a chance. There are Fred Astaire, Ginger Rogers, Eleanor Powell, Barbara Stanwyck, Jeanette MacDonald, James Cagney, Rita Hayworth, Betty Grable, Dolores del Rio, Cesar Romero, Vera Zorina, Tamara Geva, Joan Crawford. And these are just a drop from the bucket. Right now ballerinas, Baronova and Toumanova, are tangling with the cinema and more or less enthusiastically. If they ever do succumb balletomanes from coast to coast will take to sackcloth. . . . They do say Lucille Ball did a bang up job in *The Big Street*, but by the time the censors got through snipping *The Big Street* was danceless. May their shears rust!. . . . Little Grace MacDonald hasn't been doing too badly for herself in *Give Out, Sisiters*. The MacDonald's fou-

(*Continued on page* 31)


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## MOVIE MIRROR

(*Continued from page* 30)

ettes and sprightly style will always keep our peepers open. . . . Another dancer who has enriched the current crop of films is Ann Miller who gave her all to *Priorities on*

* * *

In The Offing:

MGM's PANAMA HATTIE with Ann Sothern and Red Skelton. This broad comedy with which Ethel Merman made Broadway history, is about a big-hearted gal with a flair for picturesque duds and language, and will knock the seat from under you — presently. Just hold your breath and be very quiet. Carmen Amaya who was to have been among those present has vanished leaving an air of mystery behind. DANCE Magazine's sleuth is hot on her trail, however, and promises to tell all in the next issue.

* * *

Fred Astaire and Rita Hayworth dance again in Columbia's YOU NEVER WERE LOVELIER. According to advance reports, the title is no lie (about Rita) and the dancing glorious.

* * *

## INDIAN SOLDIERS WHO DANCE

(*Continued from page* 21)

the Cochiti tribe, in four stages of the eagle dance.

Among the many other dances on the program of the 45th division Indian dance group are the following ceremonial dances (each with a history of its own): The stomp dance, a favorite of the Creek Indians, a Pawnee war dance, and the shield dance. The shield dance depicts the young warrior returning to his tribe after a victorious battle. He dances with a fellow brave, and tells the tale of his conquest in dance. This, too, is an elaborate ceremony, as the entire tribe turns out to watch the proud warrior tell his tale in dance.

The rabbit dance, a favorite of the Kiowa tribe, is a fast dance, with much of the footwork too rapid to follow, while at the same time the hand, head and torso movements are slow and deliberate. Then, there is the hoop dance, in which an Indian makes a hoop dance all over him while he dances on apparently unconcerned with the fast moving hoop.

There is also the famous snake dance, and the victory dance.

All of the ceremonial dances of the American Indian are strikingly colourful and so amazingly simple that the audience sits in awe, unable to take its eyes from the stage, and wondering which of the performers to watch first. The troupe is made up of forty Indians and broken down into two groups of twenty.

The fellow behind the show is Sgt. Arnold L. Woodall, who although part Indian, boasts the distinction of being red haired. Sgt. Woodall has devoted his energies to assembling the show, playing m.c., buying costume materials, and other appurtanences, and organizing its presentation in various localities. Public Relations office in that sector tells us Sgt. Woodall and the show were responsible for the sale of $225,000.00 in war bonds during the month of September.

This all Indian show has taken part in various programs to aid in the sale of War Bonds, and have performed at American Legion Posts, hospitals and colleges. So many requests for their programs have poured into the office of the Special Service Office, Major Lee F. Gilstrap, that the men have found it difficult to fill all invitations.

Nowadays when you mention the Indians to the people of the towns near the Post they no longer look worried; instead they smile and say, "They're marvelous!"

* * *

### THE EAGLE DANCE

Enter one eagle dancer using wings as if flying down from above. He flies around the stage.

Another eagle dancer enters. Both dance forward.

They face each other and then encircle each other. Then each makes a circle at side of stage.

Again facing each other they hop to the side, back and forth, as if threatening each other.

Now they circle the stage, one in back of the other.

Now both facing front they dance together with more vigorous steps.

Then now overlap their wings and go off together, dipping and swaying as if, flying together.

## SUCCESS STORY

(*Continued from page* 17)

without a job since. She danced two different times at Ben Marden's Riviera, in the corps de ballet at the Loew's State, then she went to New Orleans in the Vogue Ballet and did both a ballet and a gypsy solo in the ballet.

She tried out for *Count Me In* and was one of the eight chosen out of five hundred. She was given a specialty and some speaking lines.

When I interviewed her a month ago, she said she had come as near disillusion as she ever wanted to come. What had happened? Well, she thought the show was to have a real ballet in it, but instead she does eight measures of boogie-woogie. The skit in which most of her speaking lines came, was cut before the opening night, and there wasn't even a ballet costume in the whole show.

But then the irrepressible Mary Alice took time off to really smile.

"I've decided it's a blessing in disguise. Now I can be in New York, and study ballet every day with Chester Hale. What's more, I do get a big thrill out of every performance, ballet or no ballet."

She gives credit for her easy success in New York, first to her Atlanta teacher, Dorothy Alexander.

"Miss Alexander taught me first of all to love dancing more than anything else in the world. I still do. She didn't let me come to New York until I was ready. She taught me a fine, free, fundamental technique that is basic to everything, and then gave me the foundation in all the different styles, ballet, tap, modern, dramatic and character dancing. She imbued me with the ambition for continuous, further study. The progressive work in a local dance company like Atlanta has, is a grand preparation. To Chester Hale I owe a fine training in the classic style, and I'm thrilled that this job will enable me to continue studying with him this coming winter."

As to the future, Mary Alice is looking forward to at least three or four more years of arduous training and working on Broadway. Then she is hoping to get a connection as soloist with some dance or opera company. You see Mary Alice' ideas run to art dancing. But her dream of dreams is to some day found a civic ballet in some American city and give another generation of little Mary Alices the chance for beautiful training and expression that the Atlanta group gave her.

To the girls back home Mary Alice says, "The love of dancing is your most important equipment. A fine figure is essential but you only get that by hard work. Remember, too, you have to hold your figure at its best every minute to get credit for it. A pretty face is not as important as a good disposition and a sense of humour.

"Your health, though, has to be perfect to stand the strain of long rehearsals, daily lessons and long runs. Watch your diet, eat often and plenty, but skip the sandwiches! No smoking, drinking or late 'hours if you want to succeed. Stay home until you have a good foundation in all types of dancing.

"Before you come to New York for all time, come up for a month's trial to get acquainted with the way things go and to find out what you need to work on. Then go home and finish up, so when you do come back your progress will be steady, and you won't have to worry about set backs.

"Dancing is a thrilling career," concludes Mary Alice, "well worth every bit of work and sacrifice it demands. If you would rather dance than anything else in the world, you won't mind putting other things aside for it. If you are only luke warm, stay home. You can be happy and luke warm there, but not in New York."

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## STEP OUT, SOLDIER!

(*Continued from page* 20)

that helpful criticisms are not entirely welcome. Most soldiers are satisfied that they are pretty terrific on the floor. Your most appreciated efforts will be those directed toward the organization of more dances and the participation of more girls to dance at these dances.

If this interests you the best first step is to get in touch with the officer who is in charge of recreational activities on the Army post nearest you. Also contact the directors of the USO and Service Clubs on or near the post.

The post itself or the USO Club will usually have a room or hall available for the projected dance, and you can probably arrange to have members of the post orchestra provide the music. If this last item presents difficulties any other arrangements you can make will be quite good enough even if it is only a new set of phonograph records and a portable victrola. The party itself is the thing. Your primary job is to organize it and to find the girls to attend.

Your own pupils and those of the other dance teachers in town will probably be glad to join in and volunteer as guest partners at these dances. Indeed, if your program is properly organized and well publicized locally, you will probably enroll a number of new pupils who under ordinary circumstances would not be in the market for dance lessons but who are attracted by the idea of devoting a night every week or so to dressing up and tripping the light fantastic with the boys in camp.

You may find, if you are located near one of the larger camps, that there is regularly established and full schedule of recreational activities which include occasional dances and that it is difficult to start any additional dance projects on the post itself or in the USO Club. If this is the situation why not organize a Saturday night "Victory Dance" in your own studio, inviting your pupils and those of the other teachers in town as guest partners? The post newspaper or bulletin board will be glad to make an announcement. Even if there are a half dozen other dances going on around the corner that same night your studio will fill up to capacity with soldiers within ten minutes of opening time.

If you find, and you probably will, that the girls are outnumbered three to one and that the partnerless warriors turn your affair into a riot of cutting-in or lurk dejectedly about in corners, have a trick up your sleeve that will bring the party back under control and double the fun in the bargain. Organize a square dance, scatter the girls about the hall and have everyone take his turn in a set.

Many of the boys come from sections where country dances still beat out the Conga in popularity and, if you've ever been to a vacation resort, you know that even the oiliest city slicker is a push-over for the *Turkey In The Straw*, once he gets into the swing of it.

A thousand ideas will occur to you once you begin and you will find yourself having a lot of fun while doing something very worth while. The Dance is, after all, your business. Why leave it up to Church organizations, USO Clubs and YMCA's? They have plenty on their hands.

The Dance Profession has a big and important job in organizing a program of recreational dances for soldiers and it can help itself both morally and materially in doing it. To keep 'em flying and keep 'em fighting — keep 'em dancing!

* * *

## FOKINE THE IMMORTAL

(*Continued from page* 11)

For those who wish a short summary of the life of the great man, his devoted son, Vitale has supplied the following.

He was born in Russia in St. Petersburg in 1880. His mother was a Bavarian; his father was a Russian. Little Michael became a ward of the Tsar at the age of nine when he formally entered the Imperial Ballet school. He remained there for eight years, then becoming a first dancer, a professor and a choreographer.

A fine dancer in his youth, his choreographic powers so early manifested themselves, that at the early age of nineteen dance creation was already his major interest.

He created the *pas de deux* in *Sylphides* for Pavlova and Nijinsky, and soon created the *Chopiniana* suite around it.

He was immensely impressed by Isadora Duncan, and from then on tried to free the ballet from artificiality.

As one artist recently said, "It was Fokine who put the breath of life into the ballet."

The rest of Fokine's life is the story of forty years of ballet history all over the world. It was his last ballet, *Helen of Troy*, that caused his death. Working for weeks in the heat to produce his new ballet, he was so debilitated that he could not withstand the attack of pneumonia, a disease that he had already recovered from twice before.

He had just built a new home in Yonkers and was looking forward to spending his declining years in peace and quiet in the bosom of his adoring family. It is hard to become reconciled to his premature passing. We have only one consolation. Fokine has passed into immortality with both his personal and artistic star still high on the ascending curve. There was no decline in his great genius, and no failing in his great personal charm.

For all the beauty and inspiration he gave us we can only be forever grateful.

## AN ORCHESTRA LEADER LOOKS AHEAD

(*Continued from page* 26)

rolled out over it. A moment later the skaters glide gracefully over its polished surface and the ballet on ice become a reality before you. A grand show it is, beautiful costumes, breath-taking stunts, and skaters who dance on blades.

Ronny Roberts will be a new star to join the New Yorker show during October.

* * *

## IN CASE OF AIR RAID

Did you ever wonder what you would do if you had an air raid practice during a class? Well, Mr. N. C. Richards of Newark, N. J. had that experience, but he was prepared. He had connected up blue lights under the chairs around the room and had drapes for the windows that could be pulled together. The orchestra lights had to be put out, but he had prepared them by telling them just what to play and how. When the air raid practice came, Mr. Richards turned on the blue lights, out the regular lights, and started a grand march, followed by a series of *Paul Jones*. Everybody was happy, and told Mr. Richards they hoped they would always be at his studio during an air raid practice.

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# TEACHERS' SUPPLEMENT

This is the time of year, the wise dancing teachers make plans for the whole year. Nothing saves time, energy, and money like a budget of action.

By now, the well established teachers know pretty well what their registration will be, and what classes if any need more promotion. If you still have time on your hands in the morning, don't forget the pre-school class and the mothers' physical fitness hour. There is also the possibility of giving trial conditioning classes in factories and department stores to help tone up the worker's health. Look into this; it has worked to increase enrollment in many schools.

The next problem to consider ahead of time is your school recital. The school recital is essential to the success of both pupil and school. It is a *must,* even in war time. However, there is no doubt you can adjust the recital to present needs to the advantage of all.

Instead of having a huge recital at the close of your school, it might be well to feature a number of smaller recitals this year. There will be a new demand made of the dancing teacher to furnish entertainnment for war benefits and soldiers entertainment. Go out into your community, contact the U.S.O. and find out how you can key your program to its needs.

Nothing inspires a child to work so hard as a recital. Nothing keeps the teacher so thoroughly on her toes. Nothing advertises the good school more effectively. Small studio recitals given by your advanced classes every month or so might be an excellent way to earn money for your local war fund. Maybe you could guarantee to supply so many numbers for local war benefits in the schools, churches, and clubs of your community.

Remember the emphasis must be on happy romantic themes and patriotic numbers. In Fred Astaire's picture, "Holiday Time", there are some excellent suggestions for American holiday dances. The firecracker tap solo is some thing any boy would love to dance.

For the Xmas party of your school you might take the theme, "An American Xmas", and bring in some important patriotic ideas. You could open with a Revolutionary, Queen of Swords Minuet. Give an interpretation dance of the Spirit of '76. Three boys dressed like the famous picture could do a drum tap number. Indians and Minute Men can also be featured. A number celebrating the birth of the flag at that time, could be done by three girls each interpreting one color of the flag and its meaning; red for courage, white for purity, blue for loyalty. A ballet of the thirteen orginial states would also be effective. This group of dances could be brought to an effective conclusion by the dance, "Angels of Peace", (see Nov. issue). Any of the dances here could be used after Xmas as patriotic features for War benefits, U.S.O. programs, etc.

After Xmas you can start on dances to celebrate another great period of American history, the Civil War period. This program can be opened with the Virginia Reel, Polka, and Cotillion. Interpretative dances can be done emphasizing spirit of unity, freedom for all, and democracy. Negro tap dances and folk songs would add to the picture. Cowboy dances are always colorful, and would be very appropriate. This program could be concluded with a ballet of the new re-united states, and what they dedicated themselves to accomplish for their country, peace, prosperity, progress, and happiness.

For your spring project you could take the theme, "America Dances to Victory". Starting with a lovely waltz scene in an American ballroom, 1942, you can bring in the spirited folk dances of our allied nations. Interpretative dances of how to win the war could include such concepts as agriculture, machinery, government; such civic aids as health, education and recreation; and your finale could be dedicated to our fighting forces on land, on air, and in the sea.

These three projects could be combined in the late spring as a whole evening project to raise money for the U.S.O. Preparing a year's recital in small sections like this thru the season takes away much of the burden of the final recital. The dances learned early and given thru the year are always well polished by the end of the term. Furthermore it distributed thruout the year both the hard work and the glamour of recitals. It especially fits into the war program of today.

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# A Football Cotillion

As an opening party there is no idea more timely or popular than a football cotillion. It is especially attractive to the boys, and used as the introductory party, often has power to sell them on dancing school for the remainder of the year. The version here was given with great success by the Winnetka Dinner Club, a social group for juniors and senior in high school. It can be simplified for younger groups.

As the boys and girls enter they are given little pennants to pin on, representing the various girl's and men's colleges. They can be made of just a triangle of colored paper with the name of the college printed in white ink. They can be made charming souvenirs by being done in colored leather with a little football hanging down from the pin that secures it to the lapel. There is no doubt a cute souvenir which the young people will wear on their capes for the next month is the best advertisement any school can have.

But to get back to the football cotillion. These little pennants can be used in many ways for changing partners. For instance, the master of ceremonies can announce: "Smith girls may invite Harvard men, Yale boys dance with Bryn Mawr girls, etc."

Footballs made of gayly colored honeycombed paper motivate the figure called, "the Forward Pass." Three or four couples are chosen from the floor and each boy and girl given a paper football. These they pass on to partners of the dancer they wish to cut in on. The ones caught holding the footballs at the end are penalized by having to put on a stunt for the group. It's amazing how fast those footballs get handed around!

"The Varsity Breakdown" can be done by a chosen group who have been prepared ahead of time. After this demonstration the others can join in. The description of this feature will be found with the music at the end of the article. The boys and girls of today delight in bringing the old words and gestures up to date, and it seems harmless enough if it adds to the fun of all.

Choosing a college motivates another figure. Pennants of the various colleges are hung around the room. After sixteen bars the music stops, and the dancers choose their college by standing under the pennant of their choice. The master of ceremonies has a football helmet in which he has placed a card for each pennant. He now asks some one to draw a card. Whatever name that cards bears is called out, and all those under that pennant must sit down. The card is replaced in the helmet. Repeat until only one lucky couple survives. A prize can be a football favour, for instance, chocolate footballs covered with gold paper suggest the coveted all-American gold football.

If you can get the orchestra or arrangement committee to learn the college cheers, you can announce the college each time in this way. It is so much more effective than just a plain announcement of which name has been drawn.

"The Line Plunge" is another popular feature. Each boy is given a cute little doll made up like a football player with a number on the back, etc. The girls line up at one end of the hall, the boys at the other. At the whistle the boys' line plunges forward to see who can get to his lady first, and present her with the doll. All dance.

The couples are now eliminated by the usual lucky number dance system, the numbers on the dolls giving each couple a number. Only in this case all those holding the lucky number get a small prize and are dubbed the "All-American Team."

"The Scrimmage" can be staged by dropping football shaped candies (wrapped, of course) in the middle of the floor, and letting only the boys scrimmage for them. These they share later with their partners. This same figure can be done with balloons shaped like footballs. The boys have to get two balloons before they can choose a partner, one for the partner and one for himself.

photo: Hennessey, White Plains, N. Y.

**The youngest set takes to the cotillion idea like a fish to water. Here they are disporting themselves like little ladies and gentlemen at the White Plains Y.M.C.A.**

A final "Victory Parade" led by a couple with both discretion and a sense of humour can be a combination of a "snake", "stunt the leader", and "goal post snatching". It makes a hilarious conclusion.

## VARSITY BREAK DOWN

SHOO FLY—Formation: double circles, girls making inside circle, boys outside circle. Partners face each other.

GIRLS, (standing in place and making gesture of shooing boys away.)
*"Shoo Fly Don't Bother Me, Shoo Fly Don't Bother me."*

BOYS, (standing in place and making same gesture.)
*"Shoo Fly Don't Bother Me."*
(Boys now walk to their right until they stand in front of the next girl.)

(*Continued on page* 7A)

**Melodies for the three cotillion ideas outlined in article.**

# Physical Fitness

## A Complete Course in Physical Fitness for the Dancing Teacher

by NINON DE L'ENCLOS

photo: Bundy

**The body beautiful. Jerry Kurland, Denver, Colorado dancer, and pupil of Lillian Cushing, caught in mid-air by the camera.**

INTRODUCTION — Lesson I

The human body is a dynamo of terrific energy and power. But to function as such it has to have proper care. Most people take one hundred times better care of their automobile than they do of their own body machine. They know their auto won't go on flat tires, but they expect their own body to get around on flat feet. They know their auto won't work without proper gas, oil and water, yet they expect their body machine to go on inferior and insufficient food and liquids. They know better than to run their car when something is wrong with the engine, yet they keep right on with their own daily schedule when their body's machinery is out of order. They know that they will come to grief if they abuse their car by such things as driving with the emergency on, or trying to change gears without the clutch, but most people violate the mechanics of their own bodies every time they move. Last but not least, if they let their car get rusty, its springs and supports weakened, the car will get old and rickety before its time. Well, so will a human being!

Our program of physical fitness is going to aim first of all to repair your body, then teach you how to keep it in top notch condition for the extra mileage we will all have to run during the national emergency.

First, we are going to get these springs and supports of your body toned up. But one of the first rules is always to warm up your body before you start working on it.

Here are two good warmers:

Warmer 1. Arms stretched straight over head. Lift right knee up to right shoulder, replace. Lift left knee to left shoulder, replace. Repeat to a snappy foxtrot rhythm. Be sure your foot is pointed toward floor when you lift your knee.

Warmer 2. Bounce up and down in place without letting toes leave the floor.

Lie down on floor on your back. We are now going to exercise the front and back muscles of the body. The function of these muscles is to hold your body beautifully erect and give you that queenly carriage that enables you to wear your clothes with flair, to say nothing of the effect on your health and disposition.

FLOOR EXERCISE I. Purpose is to strengthen the front muscle of the body. This is known as the erectus abdominis, because it holds the abdomen erect.

You are now lying on the floor on your back, arms straight over your head, legs straight on floor, and back touching the floor. Be sure you are touching the floor at your waistline. This is the hardest part of the back to straighten out, but try to do it. Keep legs straight and on the floor, arms straight over head as you breath in and rise slowly to a sitting position (3 counts). Reach toward the ceiling (3 counts). Still stretching as much as possible, bend forward and touch chest to thighs, head to knees, hands to toes (3 counts). Stay there and breathe out (3 counts).

If you can't do this at first, it is because you have allowed your back muscles to get stiff and rusty, your front muscles to get flabby. Slow and steady practice without forcing will bring back the strength and elasticity of both sets. Never force yourself or allow any one to push you down. Holding on to your ankles with your hands, you may give yourself a little extra pull, but only after you have done the whole exercise six times.

Now breathe in as you sit up straight once more (3 counts). Stretch again toward the ceiling (3 counts). Lie back on the floor again (3 counts). Be sure legs remain straight and on the floor. Breathe out and rest (3 counts). Do this whole exercise four times to a romantic Viennese waltz.

FLOOR EXERCISE II. Straighten and extend body on the floor, legs straight, back touching floor. Arms straight down at sides. Breathe in as you raise both legs off the floor toward your body (3 counts). Stretch them toward the ceiling, raising hips off the floor (3 counts). Touch your toes to the floor in back of your head (3 counts). Leave them there and breath out slowly (3 counts). Breathe in slowly as you carefully replace hips on the floor (3 counts). Be sure your hips are safely on the floor before you move legs. Now stretch legs to ceiling (3 counts). Replace to starting position (3 counts). Breathe out and rest (3 counts). Repeat four times using the Viennese waltz as before.

Now alternate Ex. 1 and Ex. 2, doing each four times.

We are now ready to work on the back muscles. These are called the erector spini muscles, because they hold the spine erect.

FLOOR EXERCISE III. Lie flat on your back. Bend knees and place feet on floor as near hips as possible. Bend elbows and place palms of hands on floor just back of shoulders, fingers pointing to shoulders. Breathing in, raise hips as high off the floor as possible (3 counts). Hold them there (3 counts). Replace (3 counts). Breath out and rest (3 counts).

(*Continued on page* 7A)

# Cultivating the Perfect Toe Point

by CORDELIA ENGLISH

There is no branch of dancing that is less scientifically handled than the teaching of the toe point. As a result, we have very few perfect toe points in the dance, today, and a great many fallen arches, bunions and knotted calves. These go a long way toward giving toe dancing a black eye with parents and educators.

First of all, the toe point is not unnatural. Every small child stands on the top of his toes when he tries to look onto a table higher than himself, or pull something down from a shelf. The unnatural thing is the toe shoe that enables a young dancer to think she can stand on her toe when as a matter of fact the toe shoe is doing the work.

The first thing for teachers to teach is that the toe point is the last fine accomplishment in a dancer's technique. It is not possible without years of previous training. Nothing is ever attempted on toe until it is first thoroughly mastered on half toe. It might be well to add that no position should be attempted on half toe until it can be held with balance and beauty on the flat of the foot. Correct progression is always from the simple to the complex, and the toe position is the most difficult and complex position in dancing. Wise teachers do not even attempt to teach the toe point before several years of arduous preparatory training.

But every pupil can be learning to strengthen her feet and legs toward a beautiful toe point so when she does start toe dancing, it will be with strong legs and feet, plus correct habits of using them.

To teach one thing at a time and have that well done is a fundamental principle of good teaching. Every lesson in toe dancing should start with at least fifteen to twenty minutes drill on correct toe technique. Instead, in many cases after the ballet technique is finished, the pupils are sent to put on their toe shoes. Thereupon, the students attempt to do everything on toe, whether or not they have previously mastered it on half toe, and also whether or not they even know how to stand on their toes correctly.

**Nana Gollner, of the Original Ballet Russe, demonstrates the perfect toe point. Note the superb stance, position and line in a view of the back of the foot showing the straight whole sole of the shoe.**

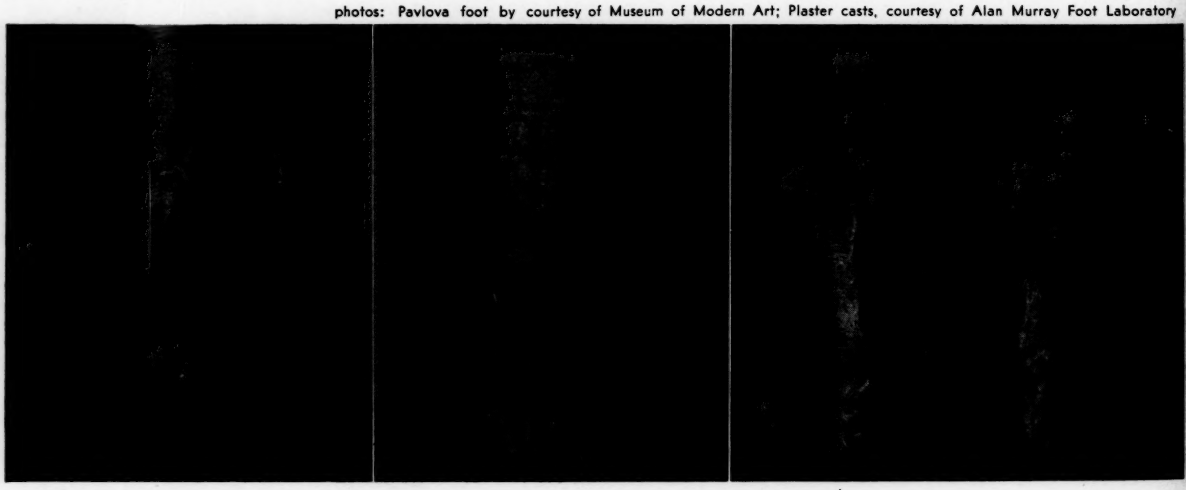
Let us start with the first toe lesson. Before we even start toe dancing, each pupil should have a thorough foot examination. For no pupil with any foot abnormality or weakness should be permitted to start toe dancing until these are completely corrected.

The first responsibility of the teachers of toe dancing is to develop the pupil's foot into natural strength and beauty.

(*Continued on page* 8A)

**What the toe point** should **look like, but seldom does. On the left, a reproduction of Anna Pavlova's** pointe. **The two other photos show plaster casts of the foot as in the perfect anatomical alignment of toes and ankle that should always be preserved in the perfect toe point.**

photos: Pavlova foot by courtesy of Museum of Modern Art; Plaster casts, courtesy of Alan Murray Foot Laboratory



# ORGANIZATIONAL NOTES

## A.S.T.D. NEWS

At the 64th Annual dance convention this summer the American Society of Teachers of Dancing offered an outstanding faculty and a schedule of courses that stressed method, standards, and basic fundamentals. Of great value to the physical fitness program was the teaching of the Mensendieck Body Mechanics. The day sessions were devoted to a well balanced program of tap, ballet, Spanish, modern, baton twirling, character and exhibitional ballroom. The late afternoon period featured an educational program. The evening session was given over to ballroom, square dances, and cotillions. The varied and excellent faculty included: Muriel Stuart and Lillian Cushing, ballet; Johnny Sager, tap; Don Sawyer, ballroom; Fred Le Quorne, exhibition ballroom; Jose Fernandez, Spanish; Doris Humphrey, modern; Enid Knapp Bottsford, Mensendieck body mechanics; Karlene Franz, symphonic etudes; Isabel Grant Pillans, tap, Eloise McMahan Heyl, tap; Mary Wucherer, baton twirling; Florence C. Dunn, character dances; Ruth I. Byrne, ballroom, Philip S. Nutt, early American dances; Rodolfo D'Avalos, latin rhythms; Clara I. Austin, cotillions and steps for the younger set.

The final banquet and party were a great success. A group of soldiers were invited and among them some erstwhile civilian dance celebrities, now in ***This Is The Army*** who turned around and entertained their hosts and hostesses with the following program:

Corporal Fred Kelly: M. C. Tap dance, Harmonica selections. Tap, by Pvt. Bill Pillich. Tap on roller skates, by Corporal Fred Kelly.

The program continued with: Rhythm Tap by Ginger Lynne; Tales from the Vienna Woods by Patsy O'Byrne of the Metropolitan Ballet; Spanish Dance by Jose Fernandez (faculty); Chopin C# waltz by Wanna Wennerholm of ***By Jupiter***; Chopin Prelude by Cyprienna Galbeman of the Metropolitan Ballet; Chopin D# waltz by Wanna Wennerholm and Cyprienna Gableman.

The following officers were elected for the ensuing year: President, Philip S. Nutt; 1st Vice.Pres., Ruth I. Byrne; 2nd Vice-Pres., Helen Wicks Reid; Sec.-Treas., George W. Lipps; Floor Director, William H. Souder.

* * *

## N.Y.S.T.D. NEWS

The New York Society of Teachers of Dancing, Inc. will hold their regular monthly meeting on Sunday, October 11 at 11:00 A.M. at the Hotel Astor. Dorothy Kaiser will present novelty dances, George Rutherford, ballroom, and James Whitton, tap.

## D.M.A. NEWS

The meeting of the presidents of the affiliated clubs which President Anna M. Greene called the Sunday before the convention brought forth a permanent education committee that will function to grade and organize the courses of the Normal School, to bring about academic credit and recognition of dance teachers, and help to develop a long vision program that will give the dance teachers their proper place in the community as artists and educators.

Members of the committee are: Frank Eckl, Morelle Buchanan, Bird Kirtley, Sonia Serova, Lawrence Hostetler, Gretchen Schmaal, Ellen Douglas Norwood, Edna McRae, Lea Brandin, Ruth I. Byrne, Margaret Cusick, Leona Mellen, Dorothy N. Cropper, James Simonds, Dolores Halter, Benjamin B. Lovett, Martha F. Lewis, Florence Terrace.

A group of nationally known dance educators outside the D.M. of A. are being invited to collaborate with this committee.

The report of the Civic Ballet Committee, headed by Karl Heinrich of Pittsburgh, showed the civic ballet idea growing fast throughout the country. In the words of Anna M. Greene:

"Never was there a more opportune moment for the civic ballet to take hold. As a part of the war effort it can function in cooperation with the health and recreation program and perform with the civic orchestra for war relief performances and Victory Bond rallies."

The trophy for largest attendance went to club No. 17, the National Capitol Dance Association.

The fifty dollar war bond door prize presented by Baum's was won by Ruth Barnes, of Altoona, Pa.

Resolution was passed and sent to James C. Petrillo, President of the American Federation of Musicians, urging withdrawal of the ruling before the A.F.M. prohibiting members from future recording for public use.

D.M.A. Officers for the year are as follows:

President, Mrs. Anna M. Greene; 1st Vice-Pres., Hazel Nuss; 2nd Vice-Pres., Joshua T. Cockey; 3rd Vice-Pres., LaRue C. Hope; 4th Vice-Pres.,Mary O'Moore; Sec.-Treas., Leroy H. Thayer; Dean of Women, Vida Godwin.

Director, Julia Harper; Director, Leo Kehl; Director, A. J. Weber; Director, Elmer Wheatly; Director, Ernest Ryan.

New Directors:

Walter J. Soby, A. J. Weber, H. Titchener Smith, James P. Kinsella.

At the 19th annual dance convention of the Dancing Teachers' Club of Boston this fall, a distinguished faculty presented a well rounded program of ballet technique and finished dances, children's and adults modern work, character and novelty numbers, intermediate and advance tap, solo and group acrobatics, children's interpretive studies, ballroom and folk dances, and physical fitness.

The faculty consisted of Berenice Holmes, Muriel Stuart in ballet; Charles Weidman and Kathryn Pope in modern; Vonn Hamilton in character and novelty; Jack Dayton, Hazel Boone and Beatrice Gingras in intermediate and advanced tap; Ethlynd-Naomi in acrobatics; Helen Whitten and Viola Breiding in children's work; De Revuelta, Don Sawyer, Ruth I. Byrne, Russell Curry, Christine MacAnanny and Jean Paid in ballroom work; Anna M. Greene, in a round-table discussion; and Lillafrances Viles in folk dance hour.

An interesting development of the convention was the round-table discussion which took hold of some vital dance issues of the day, and set important precedence which, no doubt, will greatly interest other clubs.

To quote from "DAY'sian's NEWS", which was so greatly appreciated by the teachers:

"It was unanimously voted that the members of this organization go "all-out" in the war effort. The following resolution was passed: "Resolved, that the Dance Teachers of New England attending the 19th Annual Convention of the Dancing Teachers' Club of Boston form, from the members present, a committee to formulate and execute plans under which all dance teachers may volunteer their time, efforts and facilities in the war work generally designed for dance teachers.

"The Dance Teachers' Volunteer Corps will cooperate with the public agencies such as the Red Cross, the Office of Civilian Defense, the U.S.O., Air-Raid Wardens Groups, etc. in the aim to make our people better able to stand the strain under which they are to be subjected for the duration. Physical Fitness and Relaxation for the mind and body are the functions to be undertaken by this group.

"Every dance teacher in New England is invited and urged to register with this group. He or she need not be necessarily a member of the D.T.C.B.

"A general committee was appointed under the chairmanship of Miss Lois Gingras, of Lawrence, Mass."

As part of this physical fitness program, the group brought in Sonia Serova, whose excellent demonstration of the relation of ballet to physical fitness was one of the highlights of the Victory Ball.

This forum also tackled the teaching of dancing in the public schools and drew up plans to deal with the ever increasing vogue of having the parent-teachers organizations sponsor dancing classes in the schools. The Boston Club Forum has worked out a program to cooperate with recreational committees and parent-teachers organizations to insure qualified teachers for these dance classes in the schools.

Berenice Holmes, who heads the successful

# ORGANIZATIONAL NOTES

Palette Ballet in Chicago, spoke on the American Civic Ballet as the coming thing for a community dance promotion project.

**Personals**

Mary Johnson, D. M. of A. member in Honolulu, has been asked to collaborate with Editor Doughtery of "Paradise of the Pacific," Hawaii's illustrated monthly magazine, on how the war has affected dancing in Honolulu. Mrs. Johnson writes "that the war has increased dancing in Honolulu, more and more people are turning to it for recreation and there is no doubt but that it DOES help the morale. Altho there are no gay bright lights and leisure hours are few and far between, wartime Honolulu still loves to dance."

Violet Reinwald, of Fort Wayne, Ind., is turning over all receipts from her revues for the duration for the benefit of Uncle Sam's forces.

Sadie Nissen, of the Three Arts Studio, Portland, Me., was interviewed by Bob Hawk on his "How'm I Doin'" program the week of our recent convention. The program was short-waved to the men in the armed forces all over the world. When asked what she was doing in New York at that time, Miss Nissen replied: "Attending the annual convention of the DANCING MASTERS OF AMERICA"—free publicity for us, folks. Incidentally, Miss Nissen answered three questions correctly to the tune of $30.00 in War Stamps, plus a carton of Camels. Not bad!

Those of you who attended our convention will remember the teams who so graciously entertained us and full credit goes to Alberto Galo for arranging the evening entertainments. However, Galo insists that it be known that Hilda Butsova was responsible for the lovely grace of Elaine Barry, the feminine half of The Barrys; Zena Cheevers, the exotic Spanish dancer, studied with S. Titchner Smith of Toronto; the lovely young brother and sister team were the children of Helen Powell Poole of Charlotte, N. C.; while Barbara Rankin of Frederico and Rankin, the ballroom magic team, was originally a pupil of Karl Heinrich of Pittsburgh.

Mrs. W. M. Smith, member of the Southern Dance Masters, is the proud grandparent of an 8-pound boy, the mother of whom is the former Martha Jane Smith.

The DANCING MASTERS OF MICHIGAN, Club No. 4, sponsored a two-week course in Cecchetti Technique presented by Miss Katharine Schroeder of Radcliff College, Boston, Mass. Miss Schroeder is a graduate of the Imperial School of England. The course was held in the new studio of Theodore J. Smith in Detroit.

The 20th Annual Convention of the Associated Dancing Teachers of Southern California was a most successful convention in every sense of the word, though there were doubts and difficulties caused by the exigencies of the times. Originally scheduled for the Huntington Hotel, changes had to be made on short notice when the government took over the Huntington. Fortunately they were able to obtain the facilities of the Vista del Arroyo, an equally beautiful hotel in Pasadena. . . . Opening on Sunday, August 16th, the morning was devoted to registration and a business meeting. In the afternoon Virginia Gollatz taught a Rhumba and a Samba; Ray Littlejohn taught Square Dances; Willie Covan, dance instructor at M.G.M. taught a novel "Bolero-Boogie;" and President Ernest E. Ryan taught his original *Victory Waltz*. . . . The Monday sessions opened with Grace Strifler Heiges teaching a novelty "Flying Taps;" Trinidad Goni gave a Spanish Gypsy number, "Paya e Cale;" Mme. Helene Chanel taught French Ballet Technique; and Lenoir Richards-Martin taught a dance from her book "The Wise Old Mother Goose." After luncheon Johnny Mattison made a splendid impression with his dance-demonstration on the use of correct music for tap; Dan Wallace taught a Rhumba; Merle Grauer gave a smooth Fox Trot, and Nico Charisse a "Strut" Exhibition Ballroom number, showing how ballet technique is important to such work. . . . Tuesday opened with Grace Strifler Heiges giving more tap; Blanche Courtney presented an unusual *Two in One* number, "La Coqueta," using the same basic dance, with a few changes, the number could be used as a novelty Spanish toe number, or a typical Spanish peasant dance; Johnny Boyle presented one of his professional Swing Tap numbers; and Nico Charisse taught the authentic "Blue Bird" solo variation from the "Sleeping Princess" ballet. Following luncheon Jeanne Seidel gave a lesson in Baton Twirling and Swiss Flag Swinging; Ernest Ryan taught a Rhumba and Swing Fox Trot, and Virginia Gollatz gave a very informative and interesting talk on Social ((ballroom) deportment, in which she emphasized that teachers of ballroom dancing should stress the educational aspects of their work, for their "dance is the means, not the end." . . . The last day opened with Vera Getty teaching "Tappin' Tot" a baby tap routine, and "Demi-Tap" for intermediate students. Nancy Jackson gave Modern Dance Composition, presenting various movement designs. Mme Chanel gave two ballet routines: "Polka" for beginners, and "Valse" for advanced students. Gladys Bowen taught a "Jig Jive;" Margaret Ketchum taught "My Little Grass Shack in Kealakakua" authentic Hawaiian number; and Harry Hemphill gave "Cansino" arranged Zapateado (Spanish heel work).

There were forty-five registered for the convention, less than last year, but very good for war conditions. Out-of-state registrations were from Washington, Nebraska, Arizona and Florida. . . . C. R. Ebsen, Buddy Ebsen's father, came from Orville, Florida, and he won one of the drawings for ballet shoes from Capezio. . . . As an indication of the times, ballroom and tap instructor, H. M. Beaudoin and his wife, from Palo Alto, bicycled down to the Convention. nearly 500 miles. . . . The teachers reported that in their communities interest in dance is very high, and attendance growing. Several who had never given summer courses did so this summer, and they are all looking for increasing business this winter.

The Dancing Teachers Club of Conn. Inc. had an "Open Session" on September 27, with a well attended meeting which was taught by Mme. Hilda Butsova, in ballet technique, Johnny Sager, in tap, and Carleton H. Richardson, in ballroom dances.

* * *

## C.N.A.D.M. NEWS

Altho as big as ever, the Chicago Association of Dancing Masters' convention and normal school were particularly friendly affairs this year. Aside from its functions in presenting dance material and discussing teacher problems, the dance teachers' organization fills a definite service in bringing together people of the same profession. Members who attend a convention take home more than a book of notes and a score of new dances. The contacts and friendship with other dance teachers are both valuable and pleasant.

With President Leo Kehl in the U.S.O. service, Vice-President Ermie Schultz proved a capable leader of the C.N.A.D.M. At the close of the convention the following officers were elected to serve for next year; president, Ermie Schultz; vice-presidents, Edna Christenson, Brownee Brown and Tichenor Smith; secretary-treasurer, William Ashton; principal, Gladys Benedict; educational director, Elisa Stigler; sergeant at arms, Mildred Floerke; board of directors, Louise Ege, Pearl Allen, Andy Quaid, Mayblossom MacDonald, Clement Browne; convention manager, Dorothy Donelson.

The faculty this year included some very fine teachers. Muriel Stuart, Dorothie Littlefield and Jose Fernandez were wonderfully inspiring. Theirs is a personal glamour, they add the stimulation of their own good dancing to excellent teaching. As usual Donald Sawyer's ballroom dancing was tops. Sonia Serova's children's work is always popular and this year she added some material for classes in physical fitness. Edna Lucile Baum, a veteran at teaching teachers, presented a *Little Lulu* number that was a lulu. (Excuse it please.) Elisa Stigler's well-analyzed Spanish work was much appreciated and James Rozannas and Sylvester Smith gave some upper bracket aerial acrobatics. Very smart tap work came from Fran Scanlan and many teachers felt they could have used more of this. Rose Lorenz and Forrest Thornburg presented dances that were attractive and most useful, and there was much valuable material given by Dorothy Donelson, Brownee Brown, Maxene Mollenhour, Elmer Wheatley, Clement Browne, Billie and Earl Warmoltz and several others.

Louise Ege and Andy Quaid managed the large evening ballroom classes with expert

(*Continued on page* 7A)

excutive ability not to mention much social grace.

And talking of social—the social functions at this years convention were unusually successful. Many men in uniform were guests at the grand ball, the banquet and installation of officers went smoothly, and the entertainment at the various affairs was above par i.e. there were a minimum of kiddies and none of the shows ran too far into the night. And of course there were the usual cocktail parties on the side, not omitting the cutting of an enormous cake by Dazians on the occasion of the firm's 100th birthday.

* * *

## D.T.B.A. of L.A. NEWS

The 9th Annual Convention of the *Dance Teacher's Business Association* of Los Angeles was held on August 8th and 9th at the Norma Gould Studios in Hollywood. An unusually interesting program was arranged with outstanding instructors giving the lessons. . . . The two days were divided in half: Saturday, 8th, the morning presented Marie Kay in "Tips on Taps;" Arnold Tamon in Ballet technique and combinations; Dorothy Lyndall gave a "Russian Dance;" and Antonio Triana taught "The Fire Dance" from his repertoire with Carmen Amaya. In the afternoon Ballroom dancing was taught, presenting "The New York Lindy" by Billie Bell; "Waltzing Matilda" by Dan Wallace (this is the dance Mr. Wallace created to the famous marching song of the Australian soldiers who call their tanks "Waltzing Matildas"); and a Swedish Traditional Dance by Einar Nordland. . . .

The second day, Sunday, also was divided. In the morning the classes started with a tap routine by Willie Covan; a Novelty Ballet Routine by Arnold Tamon; a tap routine by Johnny Boyce; and "Danza Quinta" by Antonio Triana. Following luncheon the afternoon was again given over to Ballroom with Swing Combinations by Elisa Ryan and Miss Virginia; a Tango by Andre de Beck; and a Scottish Quadrille by Mary Armour. . . .

**Organizations are invited to send in news of their activities.**

## FOOTBALL COTILLION

(*Continued from page 2A*)

*"For I Belong To The Varsity!"*

BOYS, (Now giving right arm to girl in front of them, swing around once, then giving left arm, swing her around again.)

*"I Dance, I Dance, I Dance Like Fred Astaire.*

*I Flirt, I Flirt, I Flirt With The Football Flair."*

(Repeat from beginning as often as desired.)

THE GIRL I LEFT BEHIND ME

All sing the following verses and dance figures. Couples start in a single circle, girl at the right side of partner.

*"All Varsity Men Present Your Date."*

Circle breaks up into sets of couples. Couples one facing couples two.

Couples one advance to meet couples two.

*"And Do It Very Kindly."*

Balance forward and back greeting other couple.

*"Just Pass Right Thru With A Howdy Do."*

Couples one pass under the joined hands of couple two making a gesture of salute.

*"And Swing The Belle Behind You."*

The man of each couple swings the girl behind him once around.

*"Now Take That Girl, That Pretty Coed."*

Keeping this new partner, the boy of couple one leads her up to the next couple two, thus starting the figure all over again.

*"Present Her With A Flourish."*

Balance forward and back as before. Continue as before thru to the end, and repeat as often as desired.

OH SUZANNA

All form single circle facing in. Boys sing and dance first verse; girls, second verse.

*"I Come From Francis Parker With A Bandage On My Knee*

*I'm Going To Deerfield Shields, My True Love For To See."*

Boys skip to center of circle, join hands and dance around in pinwheel formation until they return to new partner which will be the girl standing to right of his first partner.

*"I Blacked Both Eyes And Cracked My Ribs*

*I Cannot Bend My Knee*

*I Lost Five Teeth And Broke My Neck To Make The Varsity."*

Boys swing new partners first with right arm, then with left arm.

*"But Oh Suzanna Don't You Cry For Me For In Spite Of All My Draw Backs, I'm A Member Of Varsity."*

Boy takes both hands of girl and they slide around the circle.

Repeat figure, girls going to center and singing the following verses:

*"I Come From Deerfield Shields As Happy As Can Be*

*For I'm Going To Francis Parker, My True Love For To See.*

*He Blacked Both Eyes And Cracked His Ribs*

*He Cannot Bend His Knee*

*He Lost Five Teeth And Broke His Neck*

*To Make The Varsity*

*But Oh Suzanna Will Never Cry You See*

*For In Spite Of All His Drawbacks He's A Member of Varsity."*

Note: Put in the names of your local schools when you teach this.

* * *

## PHYSICAL FITNESS

(*Continued from page 3A*)

FLOOR EXERCISE IV. Pushing on palms of hands and breathing in, raise chest off the floor (3 counts). Be sure hips are on the floor and head is dropped back as upper body lifts off the floor. Hold (3 counts). Replace body on to floor (3 counts). Breath out and rest (3 counts). Alternate Ex. 3 and Ex. 4, doing each eight times.

EXERCISE V. Sit up, hug knees to body, feet a few inches off the floor. Now roll body forward and back on the gluteus maximus (fanny, to you). Finally, roll so far forward on the feet that you can stand up.

All this practice has been to awaken and strenghthen the muscles that hold the body erect. Now try to stand erect. Lift your chest up off your waistline, flatten out your back at the waistline. Bend your knees slightly over your feet, keeping your legs and feet parallel and about three inches apart. Standing four inches away from wall, try to touch your back to the wall, all the way up the spine.

The difference between gymnastics and dancing is that dancing is movement motivated by an artistic meaning, while gymnastics are just concerned with healthful movements without expression. This added meaning brings the whole personality into play, is much more fun and affords psychological benefits.

We will now do these same gymnastic movements the way a dancer would.

In the Fiji Islands, the young maidens dance their joy and thankfulness for the sea in the following manner. Starting far away from the sea they stretch up as tall as they can and start running toward the sea. As they run they bend forward and then curve their bodies back as far as possible, making with their bodies the undulating waves of the sea. As they reach the waters edge, they melt down into the waves.

EXERCISE VI. Stretch up, arms overhead. Start running and reaching forward and down with arms and body. When you have bent double, reach the arms back and taking a few back steps, raise the body erect and bend back as far as possible with the head, shoulders and torso. Repeat this rhythmic rolling of the waves. Try to imagine yourself a wave. Do this to one of MacDowell's pulsing *Sea Pieces,* and enjoy yourself!

Lie down on your back and rest, pushing the waist line against the floor and pulling the chest up to the chin (not the chin down to the chest). Now stand up as described in Ex. 5.

It is not only necessary that we stand beautifully, but we also must hold the body erect in all movements. Your figure is determined by your habits of movement. No system of physical culture can accomplish its purpose unless it gives you habits of daily movement.

Stand beautifully erect, now start to walk. Raise your chest off your waistline, tuck your hips under your body. Keep your knees over your instep. Lift, tuck, lift, tuck! Now lift your weight off the floor and start to run. Again lift, tuck, lift, tuck. Again walk. Now leap lightly from foot to foot, and lift, tuck, lift, tuck.

Again stand erect, pretend you are trying to squeeze your way through a tight place between a piano and the wall. See how you flatten yourself, front and back. This is the way we should be continually flattened in good posture. If you keep reminding yourself, it will become a habit.

Start to pick up something on the floor. Notice how you do it. Now do it the correct, figure-building way. Step forward on right foot, lift your chest, tuck your hips under, and bend your knees. Never bend at the waist or stick out the hips when picking

(*Continued on page 8A*)

## PHYSICAL FITNESS

*(Continued from page 7A)*

something up.

Your homework this week is to remember whenever possible to lift the chest, up off the waistline, and tuck the hips under the body. Flatten yourself like a paper doll and pretend you are trying to squeeze through a tight place.

Whenever you bend to pick anything up let it be a figure-building movement, bending only the knees and keeping the chest lifted.

Remember, too, that the smile is nature's face lift. Whenever you get tense and tired, stop a moment, start to smile, but keep your eyes wide open and lips softly closed. Feel your face lift?

In the next lesson we will show you how to measure your figure, and how to awaken and strengthen the diagonal muscles, that give that trim, moulded look. In the meantime lift your chest up (not out), tuck your hips under, keep flattening yourself from front to rear and don't forget to use that inside smile.

The human foot is a masterpiece of architectural structure made dynamic by a labyrinth of interlacing muscles and tendons. Foot strength depends on the correct functioning of these muscles and tendons.

To function correctly the bones of the foot must be held in perfect alignment. A crooked toe, a buckled joint, a protruding bone means impaired function of the foot, every time.

The normal foot has a straight inner line from the inside top of the big toe to the inside back of the heel. Any big toe that slants toward the outside of the foot must be corrected before any toe dancing can be practiced. There always should be sufficient space between the big toe and the second toe for another toe. All the toes should lie flat on the ground. There should be no corns, callouses, or ingrowing toe nails.

The foot must be held pointing straight forward from the ankle. Any turning out must come from turning the whole leg out from the hip. The foot must never, under any circumstances be turned out at the ankle.

The toe position requires the most perfect alignment of toe to foot, foot to ankle, ankle to leg, and leg to hip.

To acquire this alignment, stand with feet parallel and about 3 inches apart. Bend the knees and turn them out. Notice the lift and rotation and the ankle. Now straighten knees slowly maintaining the rotation of ankle and knee, keeping the heels parallel and 3 inches apart, and the big toe firmly on the floor. Repeat, bending the knees, turning them out and straightening the knees. This will strengthen knee and ankle as well as bring the foot into alignment.

The short, stocky foot with short toes and deep pads of flesh, is the easiest foot to train for toe dancing, but the long slender foot with finger-like toes can be trained into strength and skill with persistence.

The toe dancer must give her foot continual attention and care. First they should be kept scrupulously clean. No soap should be used as it is drying to the skin. Warm water and brisk scrubbing with a husky wash cloth is the best. Finish by turning the cold water full force on the feet, and wipe dry. Take care especially to dry between toes. Olive oil, peanut oil or sesame oil rubs twice a week, alternated with alcohol massage are cleansing and strengthening.

Encourage the nails to grow to top of toe. Cut straight across and never cut or dig down into corners. Ingrowing toe nails are caused by incorrect pressure on the toes. The pressure must be removed to cure the malady. Correct toe dancing does not cause ingrown toe nails. Incorrect toe dancing, bad shoes, or bad movement habits putting pressure on the wrong part of the toe can cause ingrown toe nails.

Stockings must be clean each day, large enough not to bind the toes, square toed and without irritating holes or darns.

Healthful shoes must be worn at all times. A healthful shoe is well shaped, thoroughly flexible, and properly fitted. Shoes should never be worn without stockings or, at least, peds.

The teacher of toe dancing must first develop the natural functions of the toe dancer's foot.

Barefoot dancing on properly cleaned and resilient surfaces gives the foot the best chance to develop its functions naturally.

The following exercises will give the feet a good workout.

1. Sitting on stool or chair, rest feet on heels. Separate toes as far apart as possible, then relax. If this cannot be done pull them apart with your fingers until the toes learn to do this by themselves. Repeat at least five times with each foot.

2. Curl the toes back and under at the 3rd joint, as if picking up something. Relax. Repeat at least five times. With young children it is wise to give them marbles and let them actually pick them up with their toes. Place feet on floor. Keeping toes straight and on floor try to pull toes back to ankle, lifting the 5 metatarsal bones off the floor.

3. Place a towel on the floor lengthwise in front of you. Rest the heels on the towel and try to pull the entire towel under the foot by little pulling movements made by curling the toes under, extending and reaching for more towel, and again curling toes under.

4. Holding feet off floor trying to describe a full half circle in air by turning feet up, in, down and up. Repeat five times.

5. Holding feet off the floor, shake feet as hard as you can.

6. Place feet on the floor parallel and about 3 inches apart. Lift only the big toes off floor and try to replace them on the floor nearer to each other. This strengthens the muscle called the abducator nallucis which helps to keep the big toe from buckling out in the toe point.

7. Still keeping the feet parallel and in perfect alignment, raise the heels slowly off the floor, taking care not to allow the ankle to veer in or out. Lower the heel, again maintaining perfect alignment of foot by not permitting ankle to waver in or out. Keeping heels on floor bend the knees over the feet as far as possible, again keeping the correct alignment of the foot and leg. Unbend knees. Repeat at least five times. Resting the foot on heels point toes toward knees as far as possible, again keeping correct alignment. Now raising heels point toes toward the floor as much as possible. Repeat at least five times. The ability to hold the foot in perfect alignment while it lifts, and receives the weight is essential to lightness, elevation and strong toe position.

When students understand this principal and can control the action of the foot without weight, they are ready for the next exercise which is the same exercise done with the weight of the whole body on the feet.

8. Stand on feet. Be sure, feet are placed in the correct anatomical position which is parallel pointing straight ahead with ankle erect. Knee bending. Maintaining the anatomical position of the feet, bend the knees over the feet as far as possible without lifting heels from the floor. When the knees can bend no further allow the heels to rise and continue knee bend until buttocks rest on heels. The body should be kept upright thruout this exercise. Now unbend the knees and straighten legs keeping the torso straight thruout. Now repeat heel raising and lowering (with slight knee bend) slowly at first, then more quickly until the body is bouncing on the feet. Allow the students to bounce as high off the floor as they can manage with a noiseless landing. The higher the bounce off the floor, the more the knees should bend on landing. Always pay attention to foot and leg alignment.

When the feet have learned to lift and catch the weight of the body scientifically, the student is ready to repeat the exercise on one foot at a time. This doubles the work of the foot, and should not be attempted until the exercise is done perfectly on both feet.

Now walk around the room, at each step lifting more and more until the student is skipping. Be sure the transfer of weight up and down is done in alignment and noiselessly. This features the lift and catch of the body weight by foot.

9. Now placing the toe down first move around the room with little leaps being sure that the heel touches the floor on each leap. Continue with larger and larger leaps always taking care to make transfer of weight corectly and noiselessly. This features the catch and lift of body weight by foot.

Among the many fine exercises in the ballet school we have the petit battement, eleve' and plie'. The difficulty with ballet exercises for beginners is that they require the movements done in the difficult turned out positions. Turning out has nothing to do with toe point. Each can and should be developed separately. As this turn out is impossible for beginners to do correctly without strain and misplacement of foot, we suggest that the supporting foot be kept in the anatomical position in the following exercises:

10. Point the R foot forward always pushing the toes down, the heel up, and the instep out. Replace. Repeat four times. Now turn the leg out from the hip and repeat the point forward again four times. Keeping the leg turned out but the toes and foot in perfect alignment, point foot directly to the side. Replace. Repeat 4 times. Still keeping the leg well turned out, point directly to the back. Replace. Repeat 4 times. Repeat pointing foot in each position just once.

*This article will be continued in the November issue, explaining the development of the toe position, the correct choice and use of toe shoes and how to avoid errors in toe dancing.*

# A Letter from the President of the D.M.A. to the Dancing Masters of America

Greetings to members and many thanks to all the officers and committees who helped make the past year a real step ahead in the progress of the D.M.A. Congratulations to our new officers, Mary O'Moore, 4th Vice-President, Directors Walter U. Soby, S. Tictchener Smith and James Kinsella. Congratulations to Club No. 17, the National Capitol Dance Association for winning the trophy for the largest number attending the convention. Congratulations to our members who so generously contributed to the war effort. Carry on!

The success of a Normal Course and Convention depends not entirely upon the faculty engaged but also upon the combined efforts and cooperation of the officers, committees, members and friends of the organization.

This fact was so ably demonstrated during the Normal Course and Convention that the officers and I, as president, wish to express our deep appreciation to each and every one who helped in any way to make those two weeks a success.

A note of thanks to the D.E.A. who graciously joined forces with the D.M.A. Special mention is due our office staff: Mrs. Leroy Thayer, Miss Mary O'Moore, and Mr. James Richards. To Miss Hazel Edgar for her excellent publicity work. To our never tiring Master of Ceremonies who kept the wheels turning, A. J. Weber, and his able assistant, Cedric Lindsay. To our beloved Dean of women, Vida Godwin. To Edna Rothard Passapae, who acted as receptionist at every session during Normal Course. Special mention to Mildred Drewes and her Reception Committee of thirty who did their job very efficiently during the two weeks. To Virginia Wheeler who painted our badges. To our reliable Florence Doughty, assisted by Adelaide Courtney in charge of the charming group of young lady ushers. To our ever gracious and obliging Margaret Inslee who stayed at her post as "Information, Please" . . . To Frank Howell, the pleasant gentleman you passed as you went in and out the door. To Walter Soby as Installing Officer. Three cheers for Alberto Galo who, as chairman of entertainment, never fails to give us a group of breath-taking entertainers, but how were we to know he would steal the show by performing himself with our beloved "Giralda". Thanks to Mr. Rutgers Nielsen, of R.K.O. for the preview of Bambi. . . Congratulations to the Association for the Advancement of the Dance for their most generous and entertaining program on Tuesday, August 4, with special thanks to Miss Helen Dzhermolinska and Mrs. Sally Kamin for their efforts in arranging the program. Our deep appreciation to the stars, dancers and entertainers, who so kindly donated their time and talents to entertain us. Many thanks are due Miss Norma Allewelt, Oscar Hallenbeck, Doris Weber, Cecilia Fleischer and Harry Heasler, who gave up their time to attend Board meetings in the absence of regular board members. Thanks to Mary O'Moore, new 4th vice-president, for compiling the notes in such an efficient manner.

Best wishes to Dazian's, Inc. on their 100th birthday and many thanks for the "Dazian News", and also the birthday cake. Special mention to Miss Lucinda Ballard, designer of costumes for "Stars on Ice" for her helpful hints on costuming.

Special mention to the group presenting the *Bambi Bolka,* and to Mme. Nadja Gueral, Peggy Taylor, Willard Hall, Jackie Jackson, Sally Kamin, Lucinda Ballard, and all taking part in the Normal Course program. A vote of thanks to the Faculty teachers. . . Three cheers for Gertrude Carroll, our pianist. Our thanks to all concerns exhibiting their merchandise: Capezio, Selva, Dazians, Maharam, Kamin Dance Book Shop, Alan E. Murray Plastic Shoes, Herberts' Shoe Co., and the Dance Magazine.

Many thanks to Baum's for the $50.00 war bond which was given as a door prize at the D.M.A. ball. . . Last but not least, our deep gratitude to the management of the Hotel New Yorker.

A new departure was the program of social events for the Normal School. The whole week's activities were paid for in one small sum and all details carried out by the committee with Mildred Drewes as chairman, supervised by Vida Godwin, dean of women.

*Monday* — Dinner and evening of games and dancing at the Village Barn in Greenwich Village.

*Tuesday* — A preview of Walt Disney's latest picture *Bambi,* shown at the R.K.O. preview room. (The dance Bambi Bolka was taught Wednesday).

*Wednesday* — Special luncheon and ice show in the Terrace Room of the Hotel New Yorker.

*Thursday* — Normal Course program preceded by buffet supper. Miss Vida Godwin was in full charge of the program, including specialty numbers by 1. June Marion Watson, Pocatello, Idaho. 2. Constance Montgomers, Jacksonville, Fla. 3. Mary Meola, Worcester, Mass. 4. Betty Jane Whitlock. Richmond, Va. 5. Mildred Morton, pupil of Dorothy E. Kaiser, Glendale, L. I., N. Y. 6. Lillian Hoffman, Washington, D. C. 7. Exhibition waltz Mary Ann Green, daughter of Pres. Anna M. Greene, and Leroy Thayer, Jr., son of Sec-Treas. Leroy Thayer. 8. Geraldine O'Moore, Forest Hills, L. I., N. Y. 9. Zena Cheevers, Toronto, Canada. 10. Albert di Antonio, pupil of Lou Crescenta, Philadelphia, Pa. 11. Group presented by Dorothy E. Kaiser, costumes by Dazians, Inc. 12. Elaine Albrecht. 13. Marcella Donovan Perry, Houston, Texas. 14. Dazian's presented Lucinda Ballard, famous costume designer.

*Friday* — For the first time a program of lecture demonstrations was introduced and proved most educational and beneficial, including costuming and lighting by Jackie Jackson, through the courtesy of Maharam Fabric Company, "History of the Dance" by Nadia Gueral, "Hand Dancing", by Peggy V. Taylor, "Books on the Dance" by Sally Kamin, "Business Suggestions", by Willard Hall.

*Sunday, August 2* — Held reception for all presidents in President Green's suite.

President's Ball — All presidents, officers, delegate directors and faculty were in receiving line.

1. It will please our members to know that they will again receive the convention book of notes free, as part of the membership privileges. Also, a D.M.A. Bulletin, starting in January.

2. The 1943 Convention and Normal School is to be held in New York.

3. Resolutions presented by Mr. Heinrich was passed to the effect that a permanent self-perpetuating, education council be appointed by the Board of the Dancing Masters of America, approved by the Grand Body, to plan and carry out an educational program that will work toward academic recognition. This council will include an advisory group of distinguished educators outside the membership of the Dancing Masters of America, as well as a central committee with regional, sub-committees from the membership of the D.M.A. Signed: Karl Heinrich, Ellen Douglas Norwood, LaRue Hope, Martha Flaugh, Hazel Nuss, Doris Gibbons, Morelle Buchanan, Adelaide Courtney.

4. This resolution was the result of special meetings held by the presidents of the affiliated clubs for the purpose of getting dancing recognized in schools and also help to promote an educational program that will better fit the teachers for demands made on them today.

5. The Civic Ballet committee, appointed last year, gathered interesting information on the growth of civic ballet throughout the country. Members should continue to send Mr. Hendricks news of their activities in this field. We hope for many more ballets during the coming year.

**ALL IN ALL WE MADE GREAT PROGRESS THIS YEAR IN THE THINGS THAT REALLY COUNT. LET US KEEP UP THE GOOD WORK.**

*Sincere wishes for a successful season.*

Yours sincerely,

Anna M. Greene, President,
Dancing Masters of America, Inc.

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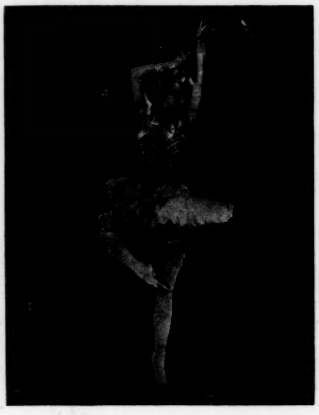
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